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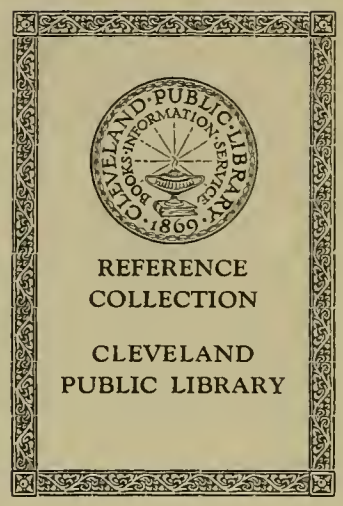

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Business Screen

E MAGAZINE OF COMMERCIAL AND EDUCATIONAL FILMS

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№ 1

IN THIS ISSUE: FILMS SPEED AMERICA'S DEFENSE; MAJOR ADVANCES IN COMPANY RELATIONS FILMS

VOLUME THREE • 1940 • SINGLE COPY FIFTY CENTS

He's all dressed up...

and going places!

YOU wouldn't employ a shoddily dressed salesman to sell your product. So . . . why try to sell a quality product with a poorly produced motion picture?

The word QUALITY has always been synonymous with Paramount Pictures. This is just as true with Paramount's INDUSTRIAL PICTURES as feature productions . . . and it may surprise you to learn that Industrial Pictures produced by Paramount are often no more costly than what you have been accustomed to paying.

Your product deserves to be dressed in the best . . . so dress it up and start it going places with Paramount.

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your seal of success

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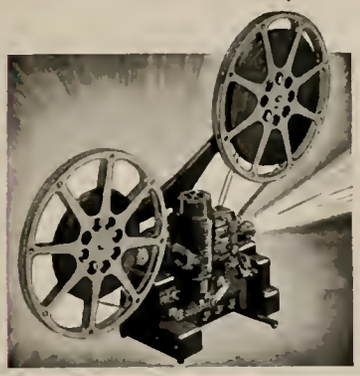
42– 30765

You Wouldn't Wrap Your Product in an Old Newspaper . . .

YOU wouldn't think of sending your product to market in an old newspaper. A quality product deserves a *quality package!* That's why your *sales story* on motion picture film deserves *Filmosound* presentation. Good telling is a *must* of good selling. You may have the best line of products in their field. You may have the best organized sales story. You may have spent hundreds of days and dollars in developing your business film. It may surround your product with enough drama to sell snowballs to the Eskimos. But unless you tell your story with a projector that can do it justice—much of its effectiveness is lost! That's why your sales story deserves *Filmosound* presentation.

Precision-built by the makers of Hollywood's professional motion picture equipment, Filmosound Projectors provide theater-quality sound and picture. Filmosound Projectors are famous —not for one or two outstanding features—but for the outstanding manner in which *many* fine and *exclusive* features are *combined* to give you the ultimate results. That is what counts. That's what makes Filmosounds first choice among the most successful business film users. Bell & Howell Company, Chicago; New York; Hollywood; London. *Est. 1907.*

YOUR SALES STORY
DESERVES
***FILMOSOUND* PRESENTATION**



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FILMOSOUND "COMMERCIAL"—Choice of most business film users. Can be put into operation in three minutes . . . is easily carried . . . and most important of all, provides theater-quality sound and picture that you *must* have to do justice to your story.

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1808 Larchmont Avenue, Chicago, Ill.
( ) Send 36-page, illustrated booklet: *Showmanship, Today's Formula for Selling.*
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Company .....
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PRECISION-MADE BY
BELL & HOWELL

B U S I N E S S S C R E E N

VOLUME THREE • NUMBER ONE • 1940

Cover Subject: Production scene during filming of "Meat and Romance"; Courtesy National Live Stock & Meat Board.

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CAMERA·EYE

(Left) Rear screen projection sets the stage for this "inside story" scene during the production of a recent Castle film.

• EVENT of the cinema year is the New York premiere this month of Walt Disney's *Fantasia*. This symphonic-animation program is the first of the "Cinesymphonies," is notable for its outstanding pioneering in sound recording. RCA and Disney engineers worked together to perfect an entirely new system of multiple sound reproduction which seems to follow the characters on the screen.

Music of Stokowski-conducted symphonies by Stravinsky, Beethoven, and other great composers is interpreted as never before in Technicolor animation on the screen and reproduced with awe-inspiring beauty by the new "Fantasound" equipment described in these pages some months ago. 430,000 feet of sound track were used in the recording operations. This was eventually cut and patched into 11,000 feet. Four tracks reproduce each note, keyed to speakers located in various sections of the auditoriums. According to RCA engineers *Fantasia* will be limited to only twelve theaters in one period, the maximum number which can be equipped at one time. The equipment and production will be road-showed on this basis.

Reporter-At-Large

♦ LAST MONTH we got invited out to the Swiss Pavilion at the Fair to witness the premiere showing (first time in America) of an odorated talking picture. The voice on the phone said that the inventors would be on hand to talk to those who were interested, so we got there a half hour early.

The manager of the Pavilion met us near the information booth and escorted us up to the entrance of the little theatre on the second floor of the main pavilion, which is located directly above the cheese department on the main floor below. At first we thought that the smell about the entrance hall here might be leakage from the theatre, maybe the picture was a commercial, a Swiss cheese epic, but that happy thought was soon disspelled when the door of the theatre opened and out came two gentlemen with horn-rimmed spectacles and a gentle waft of scente de Hair Grease. That settled it, it would have to be a *love* drama. The two gentlemen turned out to be Messieurs Hans Laube and Robert Barth, the inventors of "smellies," who didn't smell at all when they got away from the doorway. M. Barth wanted to know if "je parle le francais, l'italien, l'allemagne," and went on to say that neither he nor M. Laube had the English. We told him that the French of us was strictly of the "ecole-haut" variety, but we'd be glad to make a try at it. We told them that I thought they had a good angle and that it ought to be a good thing for a commercial show, as for instance, a run-around in a coffee roasting plant or something like that. M. Laube said that he thought it would be a good thing if we could find an interpreter. See, we could understand *him*, all right. Well, we went around asking people if they could understand French for a few minutes, but by the time we found a willing attendant with the French the two inventors had gone to their appointed posts for the beginning of the show. Someone pointed out to us that they had gone up ladders into the projection booth where the secret odor apparatus is located. The manager's secretary said that it was very *secret*, that just *nobody* knew how it worked except the inventors.

We all went into the theatre then as the show was about to start. Two vents in the ceiling at the rear seemed to be the odorators: there was a black stain on the ceiling for several feet from each vent as if carbon black had been blown out. The room still had a faint trace of cheap perfume about it, although the air conditioning was working madly. After several minutes a voice began to speak which described the march of the cinema down through the ages until the recent arrival of the odorated talking picture. The curtain drew apart and O.T.P. began to present, *My Dream*.

The plot of *My Dream* is very simple: boy meets girl, girl leaves boy, and boy chases girl through half the smells of Switzerland. These are the smells in order of sequence: lilac, cedar, eau de cologne, peach, banana, cigarette, toilet water, rose, pine, tar, lemon, sausage, honey, antiseptic, tea, and new Lincoln-Zephyr. Some of the smells were very good; the first, lilac *was* excellent, too bad the rest were not equally as good. The new motor car smelled like shoe polish to me, and the cigarette smoke was entirely unrecognizable. This constant bombardment upon the nose was rather strong stuff for most of the audience and we felt a little relieved on getting out in the fresh air again. It seems to us that there *are* some commercial possibilities in this device, though. It certainly is a novelty, and if used with short reels and with not quite so many odors, it ought to create interest wherever shown.—*R. S.*

Now, more than ever before, far sighted business executives appreciate the necessity for dramatizing the contributions of their industries to America's high standards of living.

Sound motion pictures, produced and distributed by our organization, have proved their merit for this purpose.

THE TRUE MEASURE OF WHAT WE CAN DO IS FOUND IN WHAT WE HAVE DONE

Wilding Picture Productions, Inc.

Catering to a select clientele who demand distinctive and outstanding Sound Motion Picture Productions for Commercial Application.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD

LIGHTING EXPERTS

BESIDE the camera and behind the lens, lighting experts work in perfect agreement. Cameramen depend implicitly on the ability of Eastman negative films to bring out the best in every scene. The beauty of modern productions is striking evidence of the success of this partnership.

Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
when little light is available

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

LEADING FILM PRODUCERS RECOMMEND DA-LITE SCREENS

For **J. I. Case Company**, Burton Holmes Films, Inc., recently produced the interesting slidefilm "Look Behind the Fly Wheel", a scene from which is shown here projected onto a Da-Lite Model B screen. To simplify showing it in display rooms, the J. I. Case Company suggests to their dealers that they keep permanently on a wall, one of Da-Lite's convenient hanging screens.

BURTON HOLMES FILMS
Incorporated
610 NORTH ASHLAND AVENUE, CHICAGO

November 1, 1940

Mr. J. C. Heck, President
Da-Lite Screen Company
2723 North Crawford Avenue
Chicago, Illinois

Dear Mr. Heck:

Invariably we have for many years recommended Da-Lite screens for our clients' use, as well as using them ourselves.

As the oldest American producer of motion pictures, the Burton Holmes organization has a record of successful showmanship extending over a period of 47 years. Consequently, we feel fully qualified to make such an unequivocal recommendation to our clients on the matter of screen equipment.

In screening the motion pictures and slidefilms which we produce, whether in black and white or in color, we have found that Da - Lite screens provide the life-like brilliancy so essential to professional showmanship.

Many of our clients tell us that their Da-Lite screens have stood up better under hard usage through the years.

Sincerely yours,
BURTON HOLMES FILMS, Inc.
Burton W. Depue
General Manager

"INVARIABLY WE HAVE RECOMMENDED DA-LITE SCREENS"

REG. U.S. PAT. OFF.

In his letter, Mr. Depue of Burton Holmes Films, Inc., gives two important reasons why his company *invariably* recommends Da-Lite Screens.

Reason No. 1—"Da-Lite Screens provide the life-like brilliancy so essential to professional showmanship." The superior light reflective qualities which make pictures appear brighter on Da-Lite Screens are the result of 31 years of leadership in screen manufacture, during which Da-Lite has continually pioneered important improvements.

Reason No. 2—"Da-Lite Screens have stood up better under hard usage." This is due not only to the selection of more durable fabrics that stay bright longer, but also to the sturdier construction of the cases and other parts of Da-Lite Screen mountings. The Challenger, America's most convenient all-in-one portable screen, is especially well built to withstand severe treatment.

Da-Lite Screens offer many other advantages including greater convenience, broader selection of surfaces and sizes and styles of mountings. Ask your producer-dealer about Da-Lite equipment for your pictures. Write for literature: Address Dept. 11B.

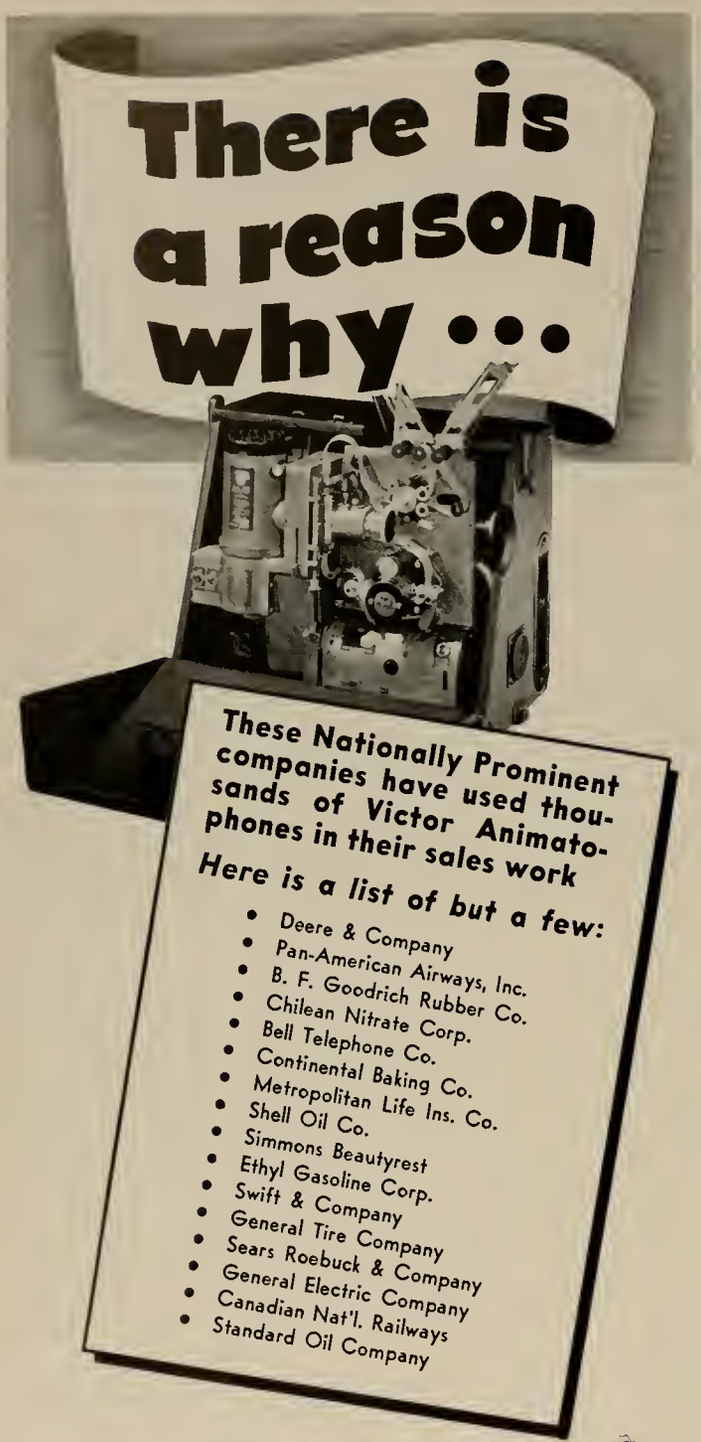
"The Romance of Foods" is the title of an absorbing sound movie, produced by Burton Holmes for **Armour & Company**. It is shown here on a Da-Lite Challenger Screen.

United Air Lines also relies on Burton Holmes Films, Inc. for recommendations of screen equipment and has been using Da-Lite Screens for many years. At left is a scene from a recent Burton Holmes production "United Talks to the Nation."

THE DA-LITE SCREEN COMPANY, INC.

2723 NORTH CRAWFORD AVENUE • • CHICAGO, ILLINOIS

There is a reason why ...



LOW COST PLUS GREATER ADAPTABILITY
Make the VICTOR ANIMATOPHONE SOUND MOTION PICTURE PROJECTOR the most desirable equipment of its kind ever built.

Simple construction — accessibility of all internal moving parts are features that make this equipment amazingly simple to operate.

Write TODAY for complete information

VICTOR
ANIMATOGRAPH CORPORATION
Dept. E 1 Davenport, Iowa
CHICAGO NEW YORK CITY

CAMERA Eye

NEWS & COMMENT OF THE STUDIOS ★ ★ ★

(Continued from Page Four)

"Singing Wheels" Prevued

♦ The previewing on October 29th of *Singing Wheels*, the new Automobile Manufacturer's Association sound movie on the trucking industry, was deeply gratifying to the editors of BUSINESS SCREEN. The place for such a picture was commented on in these pages a year ago and its use throughout the land by trucking operators will do much to build goodwill for this often misunderstood but vital part of our American transportation industry. Wilding was the producer, the theme of *Singing Wheels* being the uses of truck transportation in civilian life as well as in national defense.

Football Goes Hollywood

♦ This year's football attendance indicates that it continues to be "big business" and in '40 this business was one of the most-publicized users of motion pictures. Cornell's coach, Carl Snavely, gave the world to understand (via the *Sat. Eve. Post*) that the Big Red owed its place near the top (until Dartmouth) to the painstaking game films made and studied each week. As a final touch of irony it was the film record of the disputed Dartmouth-Cornell game which made necessary the forfeit since it plainly revealed the now-historic fifth down.

Yorke's "New England Tour"

♦ Emerson Yorke and crew have returned from location shooting in northern New England with completed footage on the first reel of a two-reel Cinecolor film *New England Tour* which the Yorke Studio is producing for national release. Burgi Contner, A.S.C., handled the cameras on the job assisted by Sid Zucker with "Red" Angeven as production contact.

Personnel Changes:

♦ The following personnel changes have been announced: In Audi-Vision, Inc., Sumer W. Singer becomes Manager of the Slide-Film Division, and G. C. Jones becomes Manager of the Motion Picture Division. In Luther Reed, Inc., Henry Hobart becomes Vice-President in Charge of Sales, and John Butler, formerly with Paramount Pictures, becomes Production Manager.

♦ Don B. Durian, formerly director of public relations for Public Administration Clearing House, Chicago, has joined the editorial staff of the Jam Handy Organization where he will specialize in writing slidefilms used for public relations, according to announcement made by Jamison Handy, president. Mr. Durian has also served the Chicago Evening American as re-write man.

Cinecolor Labs Active

♦ A. L. McCormick, president of Cinecolor, Inc., has announced receipt from the Ford Motor Co. of an order to process 20 "minute movies"—each under 100 feet in length—to show the manufacture of the 1941 series of Ford and Mercury cars. The film was produced through Motion Picture Advertising Co. of New Orleans, with the actual photography done in Hollywood by United States Motion Pictures. This is Ford's first use of Cinecolor.

The order followed completion of processing of 100 natural color prints, both 35mm. and 16mm., of a two-reel picture depicting manufacture and use of various new products of E. I. DuPont de Nemours Co. Scenes include laboratory inception of Nylon and lucite, actual manufacture and drawing out of Nylon threads and the making of stockings. Method of putting bristles into brushes is demonstrated, with new lucite furniture and, in the last half-reel, Nylon's color in garments and draperies, its costume use from the "skin-out," and the methods and results of fireproofing and waterproofing.

Processing has also been completed on more than 100 prints of a two-reel film for Stewart-Warner, *Betty Puts Her Budget on Ice*. Four or five of the prints were 35mm., the balance 16mm.

Chesterfield's Theotres

♦ The "experiment" on the part of Chesterfield to rent a number of movie houses in the New York City area for continuous free presentation of *Tobaccoland* must have turned out pretty well on a quantity basis because nearly every park bench in the town was cleared for a few days. The utter lack of selectivity in the matter of audiences should have been apparent earlier and for this and other reasons the idea was dropped. More successful is the regulation road-showing and loan of the prints to organizations (via Castle Films distribution).

What the Intelligent Business Man Should Know about Buying a Business Film

PROOF

If you want proof that Caravel Plans get results, check with

American Can Company
American Machine and Metals, Inc.
The Bates Manufacturing Company
Wallace Barnes Company
Black & Decker Manufacturing Company
Cadillac Motors
Calco Chemical Company, Inc.
S. H. Camp & Company
Cluett, Peabody & Company, Inc.
Congoleum-Nairn, Inc.
Dictaphone Corporation
E. I. duPont de Nemours
Eberhard Faber Pencil Co.
Ethyl Gasoline Corp.
Godfrey L. Cabot, Inc.
The B. F. Goodrich Company
Hart Schaffner & Marx
Jenkins Bros.
Johns-Manville Corporation
Kenwood Mills
National Biscuit Company
National Lead Company
Pepsi-Cola Co.
Socony-Vacuum Oil Company, Inc.
Swift & Company
Talon, Inc.
The Texas Company

OR ANY OTHER CARAVEL CLIENT

BEFORE an intelligent business man engages a group of specialists to prepare an advertising campaign, he weighs their ability to create and put over **ideas.** Ideas that will **build** sales.

He should be equally discerning when he considers engaging specialists to produce a business film. For the value of that film, **regardless of what he pays,** will depend on the **ideas** which that film contains and the force with which they are **put across!**

Caravel motion picture programs are shaped to a single purpose—to build increased sales for the client at the lowest cost. All of which calls for broad experience, painstaking study, skilled technique . . .

For example, a recent Caravel program entailed several hundred calls on distributors and dealers, coast to coast . . . then the production of a **complete sales-building plan:**

—A motion picture to show salesmen and dealers **how** to step up their sales, and to spur them to enthusiastic action.

—Slidefilms, sales-manuals, meeting guides and other promotional material to insure their continued and effective use of the most resultful selling methods.

Summing up, the investment value of a business film depends on the experience, the specialized ability, the integrity of the men who make it. **Weigh those factors carefully before you buy!**

CARAVEL FILMS
INCORPORATED
New York • 730 Fifth Avenue • Tel. Circle 7-6112

WOULD YOU PAY A PENNY A MINUTE EACH FOR THEIR UNDIVIDED ATTENTION?

•

A penny a minute each to show them what you have to sell—to tell them about it—to demonstrate its uses . . . .

. . . that's what a motion picture backed by an *intelligent plan of showing* can do for you . . . is now doing for many others. The "intelligent plan of showing" is where we come in to do our job for you . . . the job of showing your picture or pictures in any part of the country you specify before any audience or audiences you specify, and when you specify. That estimated cost of a penny per person per minute is liberal. We have screened many pictures for less . . . much less.

MODERN TALKING PICTURE SERVICE

Why not **INVESTIGATE?**

In thirty minutes we can explain how your picture can be shown to the right people at the right places and in the right way at the right time . . . at a low cost. Call CIrcle 6-0910 or write us now.

MODERN TALKING PICTURE SERVICE, INC.

9 ROCKEFELLER PLAZA • NEW YORK, N. Y.

Films interpret the annual stockholder's report

GENERAL MILLS SETS A NOTABLE EXAMPLE IN COMPANY RELATIONS WORK

• TAKING THE COLD FIGURES of the balance sheet out of the obscurity of the annual report to stockholders, General Mills, Inc., is meeting the company's owners in a series of nation-wide programs, the basic ingredient of which is a new sound motion picture *The Year's Work*. Produced under the active auspices of Mr. James H. Bell, Chairman of the Board of General Mills, the motion picture was being shown by him personally at each of these district shareholder gatherings held during the past month. The idea has set a new standard for company relations according to comments of financial editors and other observers who attended the meetings.

Mr. Bell initiated the practice of holding informal stockholder meetings for the owners of the company last fiscal year (June 1 to May 31). He sent personal invitations to all the stockholders residing in and around seven major cities. These cities were, in order: Detroit, September 12; Los Angeles, December 8; San Francisco, December 11; Chicago, January 15; New York, January 18; Minneapolis, February 13; Boston, February 20. Mr. Bell personally conducted the meetings and personally met and greeted each individual owner who came to the meetings.

Before the series of meetings last year, Mr. Bell wrote: "The stockholders of General Mills, Inc., are not just names on a list—but all sorts and kinds of American people. We have more holders of just a few shares than ever before. There are many more women stockholders. Most of our stockholders are long-term investors, not speculators. As such, they deserve to be better acquainted with the operation and management of their company, and with their obligations of ownership. I believe that personal and informal contacts can accomplish much that cannot possibly be brought about through printed reports. Few stockholders are able to attend the annual meetings at Wilmington, Delaware. Therefore, we shall endeavor to take our meetings to them, wherever they are."

These conferences took the form of friendly gatherings at which the owner of one share of stock was as welcome as the owner of a thousand. The affairs of the company were discussed in detail: a great many questions were asked and answered; and the annual report was explained by the comptroller. Attendance showed a good cross-section of the company's stockholders—young and old, men and women, urban and rural, guardians of estates and trustees of hospitals, universities and other public institutions—representing a generous percentage, about 30%, of all owners living in and around the cities visited. Many lingered long after the meetings, discussing the multiple operations of their company with Mr. Bell and sampling company products, some for the first time. Hundreds wrote letters of commendation, expressing thoughts similar to those received by Mr. Bell in a letter from a New Jersey owner: "I am a very small stockholder, but my interest in the welfare of the organization is as intense as that of the largest stockholder. The policy of making it easy for stockholders to obtain information about their company is commendable. I congratulate you heartily on the meeting just attended in New York City."

In the August issue of the *Modern Millwheel*—General Mills' publication going to all stockholders and employees of the company—the following announcement was made of another series of informal stockholders' meetings, to be conducted by Mr. Bell during October and November, 1940:

"In the hope of increasing the widespread interest and benefits of last year's informal conferences, Mr. Bell will hold another series of meetings in the fall of 1940. All stockholders are cordially invited. Notice will be received direct from Mr. Bell as to time and place of meetings. Those who were unable to attend last year are warmly urged to be present. Several new features of particular interest to owners are being added, among them, for the first time, a motion picture especially produced for the stockholders' meetings."

Mr. Bell chose the following times and places for these 1940 meetings. This schedule included the same cities visited last year with the addition of Washington, D. C.:

Cities	*Date*	*Invitations*
San Francisco	Oct. 23	310
Los Angeles	Oct. 25	225
Chicago	Oct. 30	940
Detroit	Oct. 31	574
Minneapolis	Nov. 6	1,550
Boston	Nov. 12	1,120
Washington	Nov. 14	562
New York	Nov. 19	2,671
Number of invitations sent		7,952

Total number of General Mills Stockholders: 10,000

Mr. Bell's personal invitation to owners to attend these meetings went out fifteen days prior to each meeting. An attractive folder, with illustrations taken from the stockholders' motion picture, was mailed so as to reach owners a few days before each meeting, reminding them to be present.

At the meetings last year Mr. Bell and Gordon C. Ballhorn, comptroller of the company, spoke briefly to the owners, answered questions, informally discussed important industrial subjects, and chatted with owners. Company products were displayed and served. Many stockholders suggested that a motion picture might give them a more graphic idea of the company and its activities. Accordingly, early in the spring of 1940, Mr. Bell set to work on a film especially designed to give such a picture to General Mills owners. He shaped

(Continued on Page 31)

Mailed invitations were sent to General Mills stockholders before each of the district showings (below) and at the showings a souvenir booklet (right) reviewed the general theme of the picture and its reflections of company policies

MEAT *and* ROMANCE

Together They Make a Family Success of the New Meat Board Film

The Home Economist shows the newlywed and so-very young Mrs. Allen a few tricks of the homemaker's trade in an entertaining sequence from the Wilding-produced motion picture "Meat and Romance" sponsored by the Meat Board.

• We see two serene and happily twittering love birds perched in an ornate cage, suspended near an open window. A gentle breeze rustles the curtains. Soft and lilting music drifts in from the background. From this scene the camera takes us smoothly into the smart new home, and home life, of the newly wedded Dr. William (Bill) Allen, Jr., and Peggy, his beautiful bride, still with two days of honeymoon to spare.

And that's the setting that introduces us to *Meat and Romance*, a new 40-minute educational sound movie produced by the National Live Stock and Meat Board. The Board is a non-profit organization engaged in education and research on the subject of meat and, in sponsoring this film, it had the collaboration of the Bureau of Home Economics of the United States Department of Agriculture.

The purpose of the film, of course, is to extend the Board's national program of education on the selection, cooking, carving, and nutritive value of meat. The script is strictly educational throughout, is based on the most authentic research and, since the Board represents the entire live-stock and meat industry, there is no reference to brand names.

Peggy and Bill's sister Sue are on their way to market to learn how Mrs. Consumer can buy economically and yet improve her table with proper meat selection.

But back again to the newly-weds where things aren't peaceful and undisturbed for long. It's like this. Peggy is lovely and sweet and charming—everything a young bride should be, but—and this is confidential—she can't cook worth a darn. Her favorite kitchen appliance is a can opener! But you've got to give her credit. She's trying.

Bill is very patient and understanding. Just give Peggy a few weeks' practice and she'll be cooking with the best of them!

But look who's coming up the front walk! It looks like—yes, it is! Bill's father, Dr. William Allen, Sr., and Bill's sister, Sue, a famous home economist who makes a career of teaching three million women how to cook. Of course Peggy is glad to see them but, oh me—will they stay for dinner? Well, if they don't our plot will vanish in thin air. But they do. The scenario writer has seen to that. So everybody concerned is relieved—everybody but Peggy.

She hasn't a thing in the house to eat and even if she did—well, she's never cooked for company before. And what company! "After all," Peggy whispers aside to Bill, "you can't feed a famous home economist like Sue just anything."

But Sue is understanding like her brother Bill. In fact, she's downright nice about the whole thing. She offers to help get the dinner, which takes us effortlessly into the first of five sequences that make up *Meat and Romance*.

With Sue in charge we enter McCabe's Meat Market, so spic and span it fairly glistens. For all Peggy knows, the only cuts of meat a market sells are steaks, chops, and roasts. But, as Sue and Mr. McCabe point out, that's just like most women. And that's what makes these few cuts cost more.

Most women are familiar with only these few cuts and consequently ask for them most of the time. Because women compete for these cuts, the price is bound to be higher. Actually (and the camera follows Mr. McCabe's pointing finger) there are scores of other cuts available which are just as tender, as full of flavor and nutritive value as the few better known cuts.

"It's quite a problem," muses McCabe. "After these few popular cuts are sold, you still have on hand sixty per cent—well over half the side of beef—that women hardly ever call for—a wide variety of economical meat cuts that are just as tender and appetizing as porterhouse steak or rib roast—the same thing applies to pork and lamb."

But McCabe, willing to give no end of service, goes even further. The camera gives us a close-up, easy-to-follow view of McCabe's skillful hands as he fashions some

(*Continued on Page* 30)

Uncle Sam's mechanized forces learn from slidefilms as training school programs are speeded up.

FILMS AT THE FRONT FOR NATIONAL DEFENSE

★ ★ ★

New Mechanics Training Course Slidefilm Kits Are Basic Training Materials for U. S. Army

• SPECIFIC AID in the technical problems of national defense is now offered on a large scale by the commercial picture industry. The commercial screen stands ready to aid private industry and the United States Army alike in producing competent, well trained mechanics able to operate and keep in service the units of our budding mechanized forces.

Confronted as the country is with the problem of turning out a mechanized army in the briefest possible space of time, the Army is adopting a tried and true industrial device to educate legions of mechanics. This is the method of visual education known as the slidefilm — a strip of motion picture film on which is printed in logical order a number of titles, subtitles, pictures, diagrams and illustrations which tell a complete story.

Industry and vocational classes, too, are expected to increase the use of mechanics' training course slidefilms in order to produce enough service men for automotive units. No sufficient body of civilian mechanics exists today, both for the Army and an expanding industry, and the quickest way to produce them is to show in pictured and diagrammatic form the principles of automotive mechanics. Thus they see operating interiors, hidden and invisible mechanical parts with which they are unfamiliar. Germany has used this method to striking advantage in the instruction of her Panzer units.

The Motor Transport Division of the United States Army Quartermaster Corps has taken the slidefilm to its heart and is planning to use it in the training of the large numbers of soldiers who will repair and operate trucks, tanks, artillery tractors and other instruments of war. Ordinarily, large groups of men would call for large numbers of instructors and an extended period of learning, but with the aid of slidefilm the number of men who can be handled by one instructor is vastly increased and the time needed for producing a competent mechanic shortened from four years to one—or even less. Nor does the instructor, himself, need to be an expert, although the course is developed and produced by experts.

Parenthetically, however, it may be well to emphasize that the most efficient method of employing this instructional medium to produce the largest number of efficient mechanics in the shortest possible time is by organizing a large number of small classes, all capable of progressing at substantially the same rate.

Advantages of the slidefilm method are many. Once a course is down on film, it is down forever. No small but important detail will be forgotten because of the instructor's faulty memory. The information and facts of the text will not gradually shrink because of the monotony of repetition by the instructor. The slidefilm will never become tired and impatient with a soldier student who may be a little slow in getting some points. The slidefilm is always there in its entirety, and can be repeated as many times as is necessary for the individual soldier student to comprehend it.

The automotive slidefilm course which is now in use in the Army Motor Transport Division is one that was developed by the Jam Handy Organization with the unofficial cooperation of the instructing staff at Camp Holabird, Maryland, and with the help of prominent automotive engineers from the staffs of automotive manufacturers. It is composed of thirty-five separate sidefilms. The thirty-five films are divided into five groups. The five groups cover basic principles and operation of automobile assembly units.

Under this broad subject, there is demonstrated and explained the basic principles underlying internal combustion gasoline engines, the factors of mobility, general servicing, and the keeping in good repair of internal combustion mobile units.

Jamison Handy, president of the Jam Handy Organization, says of the course, "These films consist exclusively of factual material, free from all theatricalities, although our best techniques have been used to make them interesting and pleasant to take, as well as clearly educational. Needless to say, they are totally free from advertising material of any kind or character."

The slidefilm came into being because American industry cried out for some method by which it could train men quickly, economically, and efficiently. Today it is as indispensable to industry as it will

(*Continued on Page* 31)

What has been put into soldiers' heads via slidefilms is put to use in the shops immediately. This is at Holabird Quartermaster Depot, Maryland. Other United States Army Motor Transport Schools use similar visual methods to speed up mechanized training.

This is the mechanics' training course kit now being used by United States Army Motor Transport Schools. Slidefilms show mechanics of trucks, automobiles, airplane engines, motorcycles, scout cars, airport tractors and other mechanized equipment.

To see is not only to believe, it is to know. Soldiers at Holabird Quartermaster Depot, Maryland, receive instruction in auto mechanics through the eye by means of mechanics' training course slidefilms.

BUSINESS THEATRES

• "Since we installed projection equipment in our conference room, we're getting more inter-company use of our own films and, just as important, our employees are seeing sales training and safety films from outside sources that have been genuinely helpful to all departments. We simply wouldn't have taken the time or had the place to put on these shows if we hadn't done something like this."

These remarks, addressed to Business Screen by the public relations director of one of the Midwest's top-ranking industrials, summarize the gist of similar discussions held with other executives. In Chicago, for example, such organizations as International Harvester, Standard Oil (Indiana), Pure Oil, and many others either have especially designed theatres or have adapted conference rooms for the showing of film programs.

In Peoria, the theatre of the Caterpillar Tractor Company is in constant use for the showing of the Company's own films and for many other types of programs for employees, salesmen and executives. In New York City, a hasty survey revealed the existence of such installations at the headquarters offices of the United States Steel Corporation, J. Walter Thompson Company, advertising agency, General Motors, and other well-known users of the film medium. These layouts range from the use of portable 16 mm. sound machines to regular theatrical installations of permanent Simplex-RCA units.

Out in the retail field, one of the most interesting developments is that of small exhibition rooms in connection with the dealer's salesroom. In the illustration (right) a splendid example of such promotion is afforded by the layout set up by one aggressive Dodge dealer in his place of business. An adequate space was marked off and then dressed up comfortably but inexpensively. With curtains drawn, the Little Theatre provides an attractive dressing for the showroom. Inside the Theatre, easy chairs make the guests comfortable as the dealer runs off one of his score of Dodge films.

Courtesy Dodge

In the photographic retail trade, one of the primary assets of the sales-minded dealer is a small projection room where he can properly demonstrate sound and silent film equipment and films to prospective customers. Hotels have also found it profitable to install theatres for the use of sales organizations to whom films are now an essential part of almost every convention program. In Chicago, the Stevens Hotel has set a notable example. Large office buildings have acted similarly with theatre facilities now available in Chicago at the Field Building and at Twenty North Wacker Drive. New York's Chanin Building provides one of the world's finest prevue theatres for the use of its tenants and other guests.

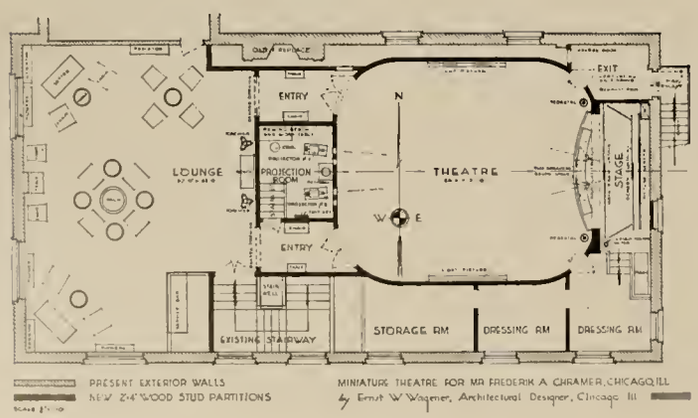
Projection equipment for such installations has been adequately described in the 1940 Equipment Review just published by Business Screen. Soundproofing materials, carpeting, seating and projection room accessories will be reviewed in the Business Theatres section which will be a special feature of an early issue.

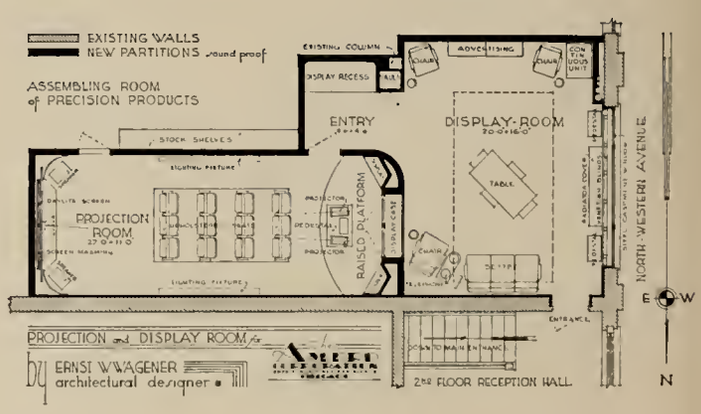
(Above) An aggressive Dodge dealer provides this Little Theatre for the showing of sales and entertainment subjects to his customers. (Below, left) In Chicago's famed Kungsholm Restaurant, one of the world's finest small theatres has been installed for the use of guests; (right) a typical layout of a small theatre combined with a display room.

On the Production Scene

♦ Completion of a dramatic new color and sound motion picture entitled, *The Power Behind the Nation*, which tells the fascinating story of bituminous coal and its meaning to the industry and economy of the world, was announced this month at Norfolk and Western Railway Company headquarters in Roanoke, Va. The colorful, 38-minute moving picture unravels the story of coal in a vivid manner, and reveals striking scenes of mining, processing and preparation of coal, transportation and distribution, and the uses and countless valuable by-products of the "black magic" mined along the Norfolk and Western.

♦ Goodall Worsted Company, manufacturers of the famous Palm Beach cloth from which Palm Beach Suits are made—have produced a full color 16 mm. sound movie. *Let Your Body Breathe* traces the development of the textile industry against swift, fascinating scenes of carding, drawing, spinning and weaving.





• Campbell's nationally-advertised soups now appear in a Technicolor motion picture recently produced for showing to plant visitors as well as distribution to club and church audiences.

The picture shows how Campbell's Soups are made and how the ingredients for Campbell's Soups are secured; it also gives a number of unusual recipes calling for the use of Campbell's Soups as an ingredient which can be easily prepared. Two scenes typify the content of this excellent consumer movie: one shows Campbell's expert cooks and the kettles where Campbell's Soups are blended. The other shows the long line of farmers' trucks laden with baskets of tomatoes at the Government Grading Platforms. The tomatoes for Campbell's Soups are graded by representatives of the United States Bureau of Agricultural Marketing.

The picture was produced by Jam Handy with Edwin C. Hill doing the announcing. It is available to women's clubs and church organizations (who have their own sound projector) simply by writing to the Campbell Soup Company: organizations are asked only to pay return postage.

In "Turnover" General Mills shows grocers the profit angle in national advertising.

For Retail Grocer Meetings

♦ In order to acquaint jobbers, agents and independent retail grocers with the scope of the advertising media employed, General Mills, Inc. has been showing its Wilding-produced sound motion picture *Turnover* to these dealers.

An enthusiastic reception of the film by these groups has already been indicated during the first months of its use in the field. A dramatic portrayal of the advertising for Gold Medal Kitchen-tested Flour, Wheaties, Kix, Bisquick and Softasilk flour shows the influence of media on sales.

The radio medium is particularly emphasized and is directed toward showing to the grocers how carefully and scientifically General Mills' radio shows, most of which are daytime shows, are designed to sell women—those housewives who do nearly 90 per cent of the country's buying. The end result of course is to show how this radio advertising brings Mrs. Consumer into the store, arouses her desire to try new delicacies, and creates extra *Turnover* for Mr. Grocer.

FILM PREVUES

Firestone Shows Consumers

♦ One of the comparatively few slidefilms produced particularly for consumer showing, *Bring Them Back Alive* is further outstanding in its accomplishment of point-of-sale merchandising. Dealing with Firestone Life Protector Tubes, intended for retail sales outlets throughout the southwest and perhaps ultimately for national use, the 58-frame series shows the safety-elements incorporated in the tube's construction, the hazards it will overcome—in dramatic comparison with what may happen to ordinary innertubes—gives some worthwhile suggestions on safe driving when tires are thin, and leads skillfully up to the point where an order may be obtained by the dealer.

Because all Firestone retail outlets carry radios and phonographs, sound for this slidefilm was recorded at 78, and floor samples are utilized in conjunction with the showings for customers. F. K. Rockett, commercial pioneer, produced.

* * *

♦ MacFadden Publications are showing *The Fight for Freedom* based on editorial themes orginated in Liberty Magazine. Historic events forecast by the magazine is the theme. Wilding produced.

DuPont's Rayon Picture

♦ One technical-industrial film being widely shown this season is *Fashion's Favorite*, a 33-minute sound program sponsored by the Rayon Division of E. I. Du Pont de Nemours & Co., Inc. "Technical" is, perhaps, not the best descriptive word for the film, because, although essentially that, actually it avoids abstract technical data. As Gilbert Miller, in charge of the program for Du Pont, says, "This picture is especially designed to end confusion on the subject of rayon by explaining what rayon is, how it is made, and its chief characteristics from *a consumer's viewpoint*." This viewpoint has been maintained throughout the picture.

From a production angle the picture leaves nothing to be desired: the photography is especially noteworthy. Throughout the film, when basic scientific facts are illustrated, simple laboratory experiments are performed which give a clear picture of the complex manufacturing processes by which rayon is made, and these are shown in such a way that a direct comparison is easily seen.

The montage (left) symbolizes the camera's wide latitude in "Fashion's Favorite," Caravel-produced movie for E. I. DuPont de Nemours & Co.

* * *

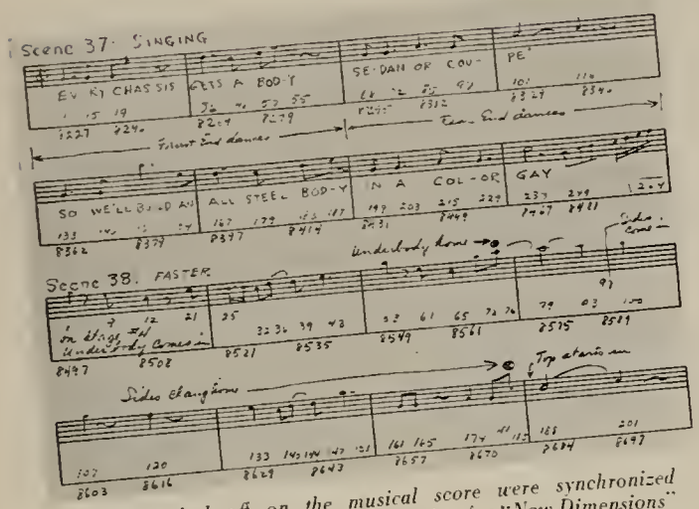
The very nature of rayon would preclude the film from being used as an active sales promotion device; rayon, as produced by Du Pont, is simply the basic material from which consumer's goods are manufactured and distributed through a long line of middle-men. Thus, the purpose of the picture is simply an educational one, to tell consumers, retail clerks, textile students, and cleaners and dyers about rayon. In the past few months, *Fashions Favorite* has been loaned for showing to various colleges and high schools, textile and vocational schools, buyers and retail clerks in department stores, and Lions, Rotary, and Kiwanis Clubs all over the country. No provision has been made for sponsored showings, the film is simply available for free loan to those stores, schools, or organizations which have projection facilities. Reports are returned with the film after each showing to the Rayon Division's offices in New York from which the prints are distributed. We saw some of these: From a leading department store in Milwaukee: ". . . finest film on this subject that we have ever presented." From a large department store in San Francisco: "Excellent film, the best we have seen." Reports from schools indicated: ". . . particularly helpful to science classes."

(*Other "Film Prevues" on Page 22*)

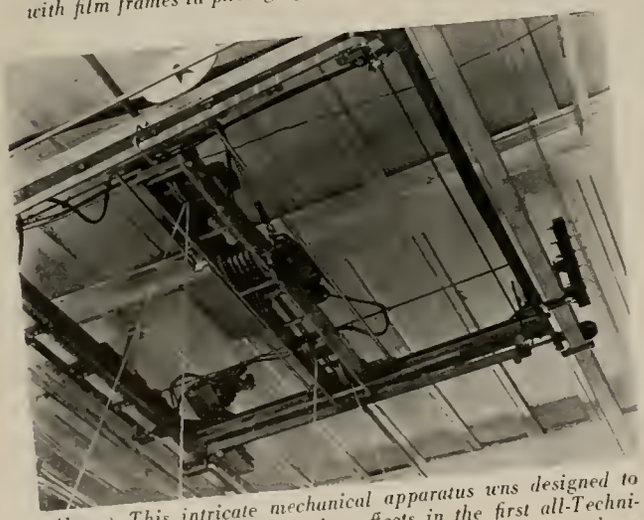
Blending of the familiar Campbell Soups by expert cooks is typified by this scene from the Company's recently produced Technicolor film.

SYMPHONY *in* DIMENSION

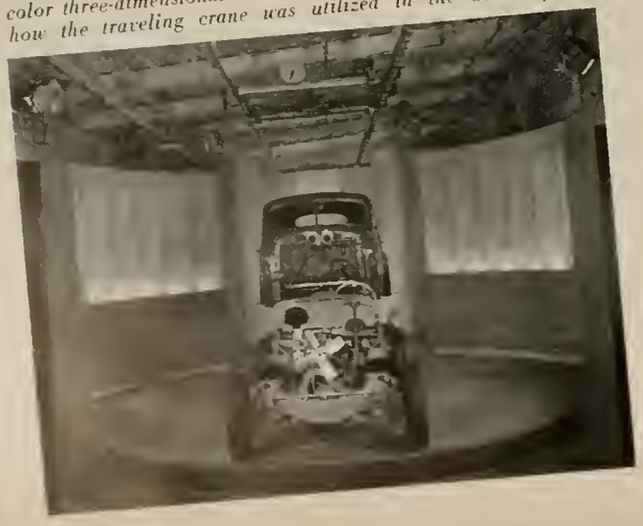
THE FILM TECHNICIAN COMPOSES WITH COLOR, SOUND & OPTICAL EFFECTS



Notes marked off on the musical score were synchronized with film frames in photographing action for "New Dimensions"



(Above) This intricate mechanical apparatus was designed to achieve the unusual stop-motion effects in the first all-Technicolor three-dimensional motion picture. The scene below shows how the traveling crane was utilized in the actual filming



Ed. Note: One of the most interesting pictures of this past year from a technical angle was *New Dimensions*, presented in the Chrysler pavilion at the New York World's Fair. This picture featured many photographic tricks, any one of which would commend it: combining them all, we have to marvel at the ingenuity of the makers, who have combined (1) stop-motion, (2) Technicolor, (3) third-dimensional effect, and (4) a beautifully integrated musical score, into one production. Here's how it was done, as told to BUSINESS SCREEN by Jack Norling, of the producing staff.

* * *

● "OUR PROBLEM in producing *New Dimensions* was to simulate the manufacture of a Plymouth Sedan by having each part travel to its proper place in the car without visible support. We did this in a manner similar to that method used in making an animated cartoon picture, except that the assembly of the car, as seen in the picture, was done with actual standard parts in a studio erected at the Plymouth plant in Detroit." Thus the producer summarizes the technical problem encountered in the making of this feature of the Fair.

"Each movement was planned in advance. First, the music was written and recorded; every beat and most notes were marked off on the music track and measured exactly to the frame to provide the master synchronizing data. (The accompanying illustration of the original music score shows the basic information required in photographing the action.) We followed this music score religiously in order to assure the maintainance of exact synchronism throughout the picture. It was felt that the type of music used should be modern, light and airy, and George Steiner, who composed the musical score, attained these ends without making the music too hot, and by injecting effects in symphonic coloring that fitted in with the character of the picture. Again, the whole *musical* conception was similar to an animated cartoon."

"Our studio was equipped with an overhead traveling crane from which various parts were suspended on thin music wire. The parts were moved by means of a remote control mechanism so that the operator could cause the parts to be shifted to any part of the stage, raised and lowered, forward and back, and sideways. In the car assembly sequence, some of the parts, such as the heavy front springs, had to be specially prepared. It would have been impossible to compress and expand these heavy steel springs, so it was necessary to make several sets of special springs, each pair being expanded or contracted a certain amount: these pairs were introduced into the picture for one frame, and the next pair for the next frame, and so on, giving the illusion that the springs seem to jump up and down. The parts floating through the air in the picture were suspended by thin music wire, camouflaged so as not to register on the film. This meant

(*Continued on Page* 34)

This is the special camera equipment by which the first three-dimensional all-Technicolor production was filmed

Polaroid lens equipment plus color attachments made possible original effects achieved in "New Dimensions"

DODGE *presents* TEN FILMS

ENTERTAINMENT AS WELL AS EDUCATION IN THESE FREE SOUND FILM PROGRAMS

TEN SOUND FILMS with subjects varying from mechanized army maneuvers to ancient history are listed in the 1941 program of free sound films available for group showings from the Dodge Division of the Chrysler Corporation. No recent arrival on the commercial film scene. Dodge has been making movies for many years but not until the present year has there been a program so well-balanced and up-to-the-minute in its entertainment and educational interest as these ten current films.

Two of these subjects are very recent: *Army on Wheels* and *Years of Progress*. Also in this category is *Dodge Fluid Drive*, a "product" story of the new 1941 Dodge transmission innovation. But most of the others are equally new, among them *Story of Dependability*, which shows the giant new Dodge truck plant and Diesel construction and *Wheels Across India*, this year's version of the travel adventure story previously told in the thrilling *Wheels Across Africa*. Produced earlier this year but leading in popularity throughout the country is the inspiring *Land of the Free*, a 25-minute sound film which vividly portrays the inherent greatness of America.

The balance of the program is made up of three other subjects. *Thrill Hunter*, which presents the daredevil automobile stunt man, Jimmie Lynch, in a 12-minute thriller; *An Evening with Major Bowes*, another 12-minute subject on a typical Bowes broadcast performance for Chrysler, and *Chance to Lose*, a 1940 edition of the national prize-winning safety film.

Seeing these films, the observer is impressed with the variety of the subjects presented and with the unobjectionable low minimum of "commercial" material. Every one of the subjects is an "advertising" film, some of them present a factual product story, but in no case is the credit objectionable or disguised. Moreover, the entertainment value of each of these is superlatively high. Many might well be popular theatrical short subjects, although their original production intention is limited to free audiences through schools, clubs, churches, lodges and similar organized gatherings. Pictures have been released through local dealers.

A deeper impression of the importance of the entire automobile industry to our national existence is easily gathered from these subjects. Realizing the vital necessity of the mass-production assembly line and manufacturing methods, citizens can take considerable inspirational meaning out of the performance of mechanized equipment at the recent Army maneuvers pictured in *Army on Wheels*; in the historical progress made by America as reflected in *Land of the Free*. From *Years of Progress* and *The Story of Dependability*, a similar impression is obtained by the reviewer.

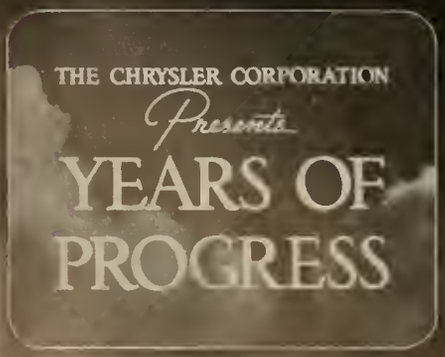
Because the showing of such entertainment-educational subjects usually results in large increases in attendance, clubs and lodges find them particularly useful. But many other groups and schools also contribute to the total audiences. The result of this popularity is evidenced in the outstanding record some of the subjects have already built up: for example, *Land of the Free* has already had 2,194 showings to 1,179,602 persons since its release earlier this year; *Wheels Across Africa* is by far the most popular (and the longest in use) and since 1937 it has been shown 23,116 times to 8,113,127 persons. In ten days at the Michigan State Fair, *Army on Wheels* was shown to over 60,000 persons in a tent theatre showing sponsored by Dodge.

Comments from industrial leaders and educators alike have been enthusiastic. Typical of these is the statement by Gardner L. Hart, Supervisor of Visual Education of the Oakland Public Schools, Oakland, California, who wrote:

"We are indeed much indebted to

(*Continued on the next page*)

REVIEWING THE DODGE PROGRAM



★ *Army On Wheels*, is the latest Dodge sound motion picture depicting fast-moving operation of mechanized equipment by the new streamlined divisions of the United States Army. The film was produced by the Dodge truck division of the Chrysler Corporation in co-operation with the War Department. Taken during recent practice maneuvers, the film portrays how the modern Army on wheels, with 70,000 men in intensive training, moves swiftly over many square miles of territory.

"ARMY ON WHEELS"

Type of program: news documentary. *Running time*: 30 minutes. *Comment*: Timely men's club or lodge subject based on new U. S. Army mechanized equipment.

★ The simple principle of the invention of the Fluid Drive, what it is, what it does, how it works—a clear-cut graphic exposition of the Dodge *Fluid Drive* feature in its entirety—has been embodied in this sound motion picture film which is entirely a "product" story. Included in this "product" film are footages showing the many things done with ease by a car equipped with *Fluid Drive* which a car with conventional type of power coupling could not undertake. Motordom's most timely topic.

"DODGE FLUID DRIVE"

Type of program: product story. *Running time*: 12 minutes. *Comment*: a fractual presentation of the new Dodge Fluid Drive equipment.

★ *Wheels Across India*, is highspotted by many incidents, customs and practices that are part of native life in little known corners of mysterious India and which has never before been recorded by the moving picture camera. The film is a graphic log of the most recent travels of world-famous explorer Armand Denis and his wife, the former Leila Roosevelt. Their last full-length movie, was *Wheels Across Africa*, a box office sensation of two years ago.

"WHEELS ACROSS INDIA"

Type of program: Travel adventure. *Running Time*: (short version) 30 min. (loger version—70 min.) *Comment*: Ideal for all types of audiences.

★ All the thrills and excitement of twenty-four perilous months . . . a journey through jungles by automobile and trucks . . . has been brought to you in the Dodge production *Wheels Across Africa*. Tigers, crocodiles, rhinoceros and elephants play leading roles—with intimate camera studies of smaller denizens of the jungle. See the locust plague that blots out the sun and consumes all in its path! See the surging rush of antelope! View pages from the dim past in this gripping action film!

"WHEELS ACROSS AFRICA"

Type of program: travel adventure. *Running time*: 32 minutes. *Comment*: the ever popular African adventure film ideal for every type of audience.

★ At a time when science and machinery is accelerating the usual pace of world change to a breath-taking degree, *Years of Progress*, is a highly instructive bit of background material—with excellent qualities in its own right. Tracing the history of invention, engineering and research from its earliest beginnings, through smoothly accomplished transitions the film moves to a thrilling climax in which audiences are treated to a series of behind-the-scenes close-ups of wonders of modern engineering.

"YEARS OF PROGRESS"

Type of program: Engineering-science documentary. *Running time*: 20 minutes. *Comment*: Chrysler engineering progress with background of science and invention reviewed.

Dodge for making this film available to us. Our principals, teachers and students are very enthusiastic about the film. The subject matter is exceptionally well chosen and beautifully handled. It is high in instructional value."

Serve Both Sponsor and Audiences

♦ To business sponsors with similar problems, the Dodge program sets an excellent example of judicious use of films from the standpoint that a film which serves the audience serves its sponsor as well. The reason for this is simple: every one of the long list of motion picture that through the years have earned for Dodge a unique eminence in the field has had to qualify in certain basic essentials before it could come anywhere near approaching the production stage. The board of strategy that sits in judgment on ideas and scripts that go into Dodge motion pictures has always insisted that every production be: 1st. *informutive;* 2nd, *interesting;* 3rd, *entertaining;* and 4th, *educational*.

Making these pictures available to many thousands of groups, schools and other organizations has been constantly simplified. The number of Dodge dealer and regional office projectors has been increased so that projectors are available with films for showing by responsible groups; many hundreds of prints are kept in constant circulation through the facilities of the producer (Wilding) and the various regional offices across the country. Many other showings in Dodge dealers salesroom, at State Fairs and conventions, etc., add impressively to the audience totals and promote attendance at the dealer's place of business.

Every new addition to the program is skillfully promoted through local dealers by window posters, postcards, handbills, special displays and newspaper advertising and publicity material. Since the basic theme of this article is simply that of reviewing the content of these films (the best clue to their popularity with audiences) it should be noted that the titles and subject matter are their own advertisement.

To Program Chairmen, Schools, Etc.

All pictures reviewed in these pages are available for showing: address your selections to the sponsor, c/o Dodge Division, Chrysler Corp., 7900 Joseph Campau, Detroit, or see your nearby Dodge dealer.

REVIEWING THE DODGE PROGRAM

WHAT OTHERS SAY

from a churchman—

"America. *Land of the Free*, is a masterpiece in film achievement which singularly hits the stride for true Americanism in this rather turbulent hour of our history. So marvelously have you portrayed the whole of American life, adventure, and romance, that it grips one with intense interest and enthusiasm which lives long after the showing."

H. L. Thatcher, Minister
Pioneer Methodist Church.

from a public official—

"If every person in this country could see *Land of the Free* we would be a happier, more contented nation. There is no place for unrest where people really know what their uncounted blessings are. It is a picture that is admirably adapted for an audience of children and adults."

F. W. Coleman
Mayor of Wichita
Wichita, Kansas

from a noted business leader—

"Truly a thrilling and dramatic portrayal of America's progress, one that enhances the natural pride we have in our country and renews our determination to preserve its traditions of liberty and justice. *Land of the Free* should awaken in the public conscience the true meaning of being an American."

Standish Backus, President.
Burroughs Adding Machine Co.

from a publisher—

"When you consider the events in Europe as well as what is going on in the U. S. A. at the present time it is a very timely and appropriate picture. We hope that all the school children in the United States as well as the adult citizens in this country will have the opportunity of taking in this picture. The picture *Land of the Free* is well worth anybody's time. If you have anything coming up in the future similar to this picture, we would be most happy to accept your invitation to take it in."

M. M. Levand, President
Beacon Publishing Company

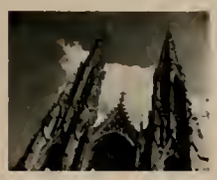
from a national journalist—

"To our way of thinking, *Land of the Free*, Dodge's new movie, is one of the most inspiring pictures a person could see in these troublous times. It is our recommendation that all educators and civic organization leaders see *Land of the Free*. And that all neighborhood movie houses do a service to the country by showing the film. Rather a broad statement you might say, but we earnestly think that 'now is the time to sell America'—to Americans for the future progress of our already great nation."

H. S. Walesby
Automobile Editor
Hearst Newspapers.

"LAND OF THE FREE"

Type of program: news-historical review of U. S. *Running time*: 25 minutes. *Comment*: inspiring American documentary ideal for all types of groups.



★ America—as few Americans have ever seen it—is given graphic portrayal in *Land of the Free*. The things that comprise America — its unmatched economic resources, its growth and development from pioneer days to the modern era of industrial production—these and the nation's scenic grandeur are woven together in a dramatic presentation that features little "advertising" content. The film, in brief, very aptly constitutes a moving sermon on the American way of life in all its phases.

"THRILL HUNTER"

Type of program: adventure-entertainment short. *Running time*: 12 miutes. *Comment*: Swift - moving short subject to round out programs espec. adult groups.

★ Purely entertainment, the Dodge film *Thrill Hunter* features the stunts of Jimmie Lynch, famous daredevil driver. About the only "commercial" angle is the appearance of Dodge models in the breathtaking sequences which show Lynch and his cast of stunt-drivers doing the impossible with standard stock model cars. The ability of the cars to "take it" under the gruelling conditions of this thrill show is amply demonstrated: the drivers fortunately fare equally well.

"AN EVENING WITH MAJOR BOWES"

Type of program: entertainment-musical. *Running time*: 12 minutes. *Comment*: Popular short on a typical Bowes broadcast.

★ Over 35,000,000 adults listen every Thursday night to Major Edward Bowes when he brings his amateurs to America over the radio air waves. Since Major Bowes has been sponsored by Chrysler Corporation only a very small percentage have seen him in action. *An Evening With Major Bowes* is a sound motion picture that takes you to the radio studio in New York for a Major Bowes amateur broadcast. In this picture you see the program exactly as it is broadcast on the air.

"THE CHANCE to LOSE"

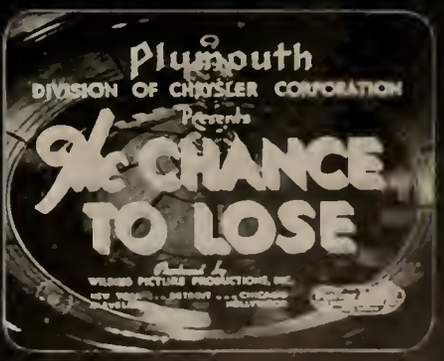
Type of program: Safety educationnal. *Running time*: 12 minutes. *Comment*: This picture won a national safety education award.

★ Seeing ourselves as others see us is the way that the sound motion picture, *The Chance to Lose* portrays America's driving habits. How easy it is to safeguard our families and the families of others by observing little courtesies of the highway is pictured in *The Chance to Lose*. This sound picture shows both the right and the wrong way to drive and is one of the most dramatic sound motion pictures issued by Dodge.

"STORY of DEPENDABILITY"

Type of program: Product story. *Running time*: 32 minutes. *Comment*: Story of new Dodge truck plant and Deisel building.

★ As if you actually made a trip to Detroit—this film takes you on a fast moving trip through the mammoth new Dodge truck plant covering 48.94 acres of fenced in area, 658,000 square feet of floor space, 1,260 feet of length of main assembly building and 1,000-truck parking facilities. The inside story in motion pictures of how trucks are built in the Dodge truck factory. Here you see the control that organizes each of the thousands of parts, machines, and men into a smooth flowing stream.



INDUSTRIAL FILMS for SCHOOLS

Some Observations on How to Assure Their Mutual Success—by Ellsworth Dent, Educational Director, R. C. A. Manufacturing Company, Inc.

• ONE OF THE MAJOR PROBLEMS of industries which produce films for circulation and use among schools is to provide films which will be used widely among schools. One of the major problems of schools which use films is to secure industrial films which are suitable for classroom use.

With both these problems clearly in mind, the Radio Corporation of America, National Broadcasting Company and RCA Manufacturing Company combined efforts to produce two one-reel films; a story of television and a story of radio broadcasting. These pictures, *Television* and *Air Waves*, have been used before school and other non-theatrical groups totalling more than 2,000,000, and twenty-seven prints of each were requested for use among 300,000 CCC enrollees during the summer of 1940. The remarks which follow explain briefly the plan of operation.

First of all, it was necessary—as in all film production—to determine the type of audience to be reached. It was decided that the film should be built for use in the upper grades, junior and senior high schools, principally in general science and radio courses. In the case of *Television*, technical material was reduced to minimum essentials and emphasis was placed upon the details of broadcasting two typical television programs—a horse race and a studio orchestra.

Air Waves presented a somewhat different problem. The general use of radio programs for some twenty years has removed the novelty. It was necessary, therefore, to put much more in the picture than a story of program broadcasting. Accordingly, the subject is introduced with an historical sketch of radio utilization during the past twenty years. The audience is then taken through parts of the famous NBC studio tour, where artists and announcers are at work. The final third of the reel utilized many of the tricks of photography to present in montage sequence all the steps and coordinated activities involved in the preparation of a big program. The final sequence closes with the 90-piece NBC Symphony Orchestra playing the Introduction to Act III of Lohengrin. Here, again, the montage treatment by Slavko Vorkapich added materially to the interest value of the film.

It would seem from the above that *Television* might have been neglected, but such was not the case. It is thorough in its treatment of certain phases of the subject, limited only by the usual limitations of film footage. This brings to mind another very definite limitation of industrial films for use among schools—they must be brief and to the point. The limit of length should be two reels (20 minutes), and one-reel subjects are preferable. Those who produce much longer industrial subjects for school use are either pouring money down the sink or are prepared to purchase audiences.

The distribution of *Air Waves* and *Television* follows one of the simplest procedures. The films were produced by Pathe and distribution handled nationally by a competent Eastern distribution organization. Centralized distribution from New York was supplemented by sub-distribution through the principal state and city visual instruction bureaus. Los Angeles, for example, kept six prints of each film in use constantly during the school year. The following report from Los Angeles covers the distribution of *Television* during the month of May, 1940, and indicates that the films were kept rather busy:

Copy	*School*	*Showings*	*Attd.*
1	Central Jr.	4	478
	Menlo Avenue	2	300
	Nevin Avenue	1	255
	Fort Hill	1	227
2	No. Hollywood High	4	300
	Emerson Jr.	1	610
	Vine Street	3	150
	Ross	1	507
3	Coronel	2	500
	Virginia Road	5	209
	Yorkdale	1	245
	Woodcrest	4	132
4	Burbank Jr.	5	246
	Ascot Avenue	6	552
	Carson Street	1	163
	Corona	4	170
5	San Pedro High	8	360
	Riis High	7	450
	Widney	1	112
	Pacific Blvd.	2	525
6	Virgil Jr.	8	365
	Edison Jr.	3	175
	Berendo Jr.	5	253
	Hyde Park	5	255

The above report does not indicate that the films were shown to large groups. Rather, they were made the basis of classroom study and discussion, which is greatly to be preferred. Obviously, the Los Angeles school system must apply rather strict standards to the films it uses and many industrial films contain too much and too blatant advertising to be used.

Another report, selected at random, covers the distribution of *Air Waves* by the Bureau of Visual Teaching, Washington State College, during May, 1940:

State	*Exhibitor*	*Showings*	*Attd.*
Idaho	Nezperce Schools	6	185
Wash.	Raymond Schools	4	230
Wash.	Clarkston Schools	3	120
Wash.	CCC Camp	6	1080

Here, again, it is evident that the film has been used for instructional purposes, in the classrooms.

What do those who use the films think of them? All city visual instruction departments which had prints on deposit last year have requested the return of those prints for the current school year; some have requested additional prints. All the state visual services have requested the films again, and some have requested additional prints to meet the demand. We do not have audience reaction reports on films circulated by these agencies, but we do receive direct reports covering films otherwise distributed. Some of these, selected at random, might well illustrate the generally favorable reaction of schools and other non-theatrical exhibitors.

Interestingly enough, there have been but few adverse reports. A few indicated that the films were too short and one criticized the photography in *Air Waves*, one of the best technical jobs ever done by any producer! All who have reviewed the circulation reports have been well pleased with the entire project, including those who paid the bill.

Those who understand the techniques of production as well as the requirements of schools should have no difficulty meeting those requirements. On the other hand, those who are paying the costs of production and distribution sometimes lose sight of the goal and inject film material or commentary which schools cannot accept and the net results are often disappointing. If the industrial film intended for school use is properly made, the problem of distribution will become secondary, both in worry and in expense.

* * *

Editor's Note: A series of articles which began in BUSINESS SCREEN last year is thus resumed. Another in this series looking toward the improvement of educational material intended for school showing—for the mutual benefit of schools and sponsors—will appear in an early issue. In the meantime your suggestions will be appreciated and acted upon if you care to address them to us on this subject.

New Films Released

♦ *People Come First* is the title of a significant new 16 mm. motion picture in color and sound now being distributed by the American Transit Association to bus and street railway companies throughout the country. The movie is designed for a 30-minute showing to local business and civic groups by city transit companies.

People Come First portrays the life and growth of American cities, and the part played by public transportation in the daily travels of city people. Main theme of the picture is that people are more important than vehicles, and that all sound efforts to correct traffic congestion must take this fundamental fact into account.

♦ The official American League baseball movie for 1941, *Batting Around the American League*, has been announced and is available for showings after January 1st. Address requests to Lew Fonseca, Promotional Department, American League of Professional Baseball Clubs, 310 South Michigan Avenue, Chicago.

COCHRANE TRAINS RETAIL RUG SALESMEN

Two New Technicolor Slidefilm Programs Are Presented at Educational Meetings

Mr. J. W. Dunaway, General Sales Manager for Cochrane, talks to R. H. Macy salesmen at the recent meeting described in this issue.

(Above) Miss Rosemary Fisk, Cochrane's Retail Merchandising Counsellor, discusses a film and (below) R. H. Macy salesmen listen attentively at the recent New York meeting. (Pictures by L. K. Hagaman.)

• CONSULTATIONS with many retail rug buyers and salesmen, as to the most needed types of sales training material, have resulted in the production of two sound slidefilms in color by the Charles P. Cochrane Company. The films, recently completed, will be shown to groups of floor covering salesmen, executives, and training directors and decorating staffs in leading stores. Meetings have already been scheduled in many stores throughout the country.

The two films, entitled *Craftsmanship* and *Sale-ing Orders*, are a part of the Cochrane Company's program of closer co-operation with "the man on the firing line," the retail salesman who is the ultimate contact with the consumer. Each of the films consumes fifteen minutes on the screen. While each film is complete in itself, together they tell the full story of the presentation of quality to the public.

Craftsmanship, the first slidefilm, takes up the quality points of Cochrane floor coverings, a subject rather technical in nature, but handled in a simple and practical fashion. While many of the scenes are laid in the Cochrane mills, the film is not in any sense a "tour through the factory." The entire emphasis is upon plus-points of quality which will provide a useful background to the salesman in qualifying as a floor covering expert in his contacts with customers.

Sale-ing Orders, the second film, shows how a typical successful retail salesman meets the various types of customers who provide his bread and butter. In the course of the film, the three major customer-types are encountered—the newly-wed, the woman who is buying rugs for replacement, and the customer who is moving into a new home. The importance of ensemble selling is stressed by graphic illustrations of period styles of decorations and principles of good color harmony. Throughout, stress is put upon understanding the customer's individual requirements and obtaining full information about the home and the people who are to live with the rug. How selling along these lines results in trading-up and in larger unit sales is also demonstrated.

New York Meeting Typical

ED. NOTE: BUSINESS SCREEN attended a New York showing of the Cochrane program for R. H. Macy department store salesmen. Here are a few notes on a typical training program:

♦ On October 29th the senior floor covering salesmen of the R. H. Macy Company met at the New York Athletic Club for a dinner given by Cochrane. After dinner they were taken to the projection theatre of the Jam Handy Organization at 1775 Broadway where they were welcomed by Mr. J. W. Dunaway, General Sales Manager of the Cochrane Company. After a few words by the Department Manager of Macy's the first picture was shown. The pictures, *Craftsmanship* and *Sale-ing Orders* are adequately described above.

The most interesting feature of the meeting was the quiz which followed each picture. Following *Craftsmanship*, Mr. Dunaway called for the operator to turn to frame No. 17, and asked one of the guests to answer a question about how Cochrane's use of stainless steel vats made it possible to achieve faster and brighter colors. The guest was asked by name, not by volunteering. Then after this various other frames which illustrated certain facts and qualities of Cochrane carpets were flashed on the screen and other salesmen were asked to give the correct description of the processes involved and the selling points of these. The value of this was enhanced by calling the salesmen by name since each one was anxious to

(Continued on the next page)

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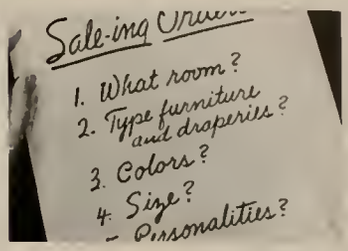


(Right) Scenes from the Cochrane Technicolor slidefilm programs, "Craftsmanship" and "Sale-ing Orders" which illustrate general text of these sales training presentations.

BURTON HOLMES FILMS *GET RESULTS!*

KODACHROME SOUND MOVIE SELLS POWER GRADERS

"The Best Advertising Investment We Have Ever Made—"

The Austin-Western Road Machinery Co.—Aurora, Ill.

To show highway commissioners, engineers and contractors exactly how the Austin-Western "99" Power Grader operates, Burton Holmes Films, Inc., early this year, made for the Austin-Western Road Machinery Company a 1250 foot sound motion picture in Kodachrome.

This film according to Mr. H. F. Barrows, Advertising Manager, not only made a tremendous hit at the Chicago Road Show but "has kept right on doing bigger and better things ever since . . .

We feel that it would be conservative to state that the film has been entirely responsible for at least ten sales; has been largely responsible for another ten or fifteen, and has simplified and speeded up the making of many others . . . We feel that the film is the best advertising investment we have ever made."

Burton Holmes Films *get results* not only for manufacturers of road machinery but for makers of glass, steel, farm implements and many other products which can be sold more efficiently with motion pictures or slidefilms.

If you also want industrial or institutional films with more selling power, write today for suggestions.

OTHER RECENT BURTON HOLMES INDUSTRIAL PRODUCTIONS

"Power That Pays,"
. . . for J. I. Case Company

"Hitching the Iron Horse,"
. . . for Johnson Motors

"Yours for the Taking,"
. . . for the Oil Industry

"Siren,"
. . . for the Wisconsin Conservation Department

BURTON HOLMES FILMS, INC.

PRODUCERS OF MOTION PICTURES AND SLIDEFILMS FOR INDUSTRY

7510 North Ashland Avenue • Chicago • Telephone ROGers Park 5050

FILM PREVUES

Review Notes on New Pacific Coast Films—by H. L. Mitchell

♦ Originally planned to capitalize on a widespread interest in aviation, and now singularly timely because of the even greater concern for national defense, *Look to Lockheed for Leadership* is best characterized by one of the commentator's lines: "A success story—modern, exciting, typically American."

On the theme that "Man is no longer earthbound," this new film, opening with a series of sweeping panoramas, utilizes a 40-year-old print of the Wright Brothers' first takeoff at Kitty Hawk, then goes on to picture some of the personalities who have established records with Lockheed aircraft: Lindbergh, Wiley Post, Ruth Nichols, Sir Charles Kingsford-Smith, Amelia Earhart, Howard Hughes.

One new sequence is yet to come, an insert near the close which will show a group of Lockheed bombers in formation, and the firm's newest plane, the P-38, which will tell the story of the "wings of eagles, wings of progress."

Music is used judiciously through the running of the title, dropping out, then, for the typical sounds of the industry and the commentator's voice, and resuming near the close and carrying through to the end.

Shot on 35 mm. stock and reduced to 16 mm., the film will run about a half-hour with the new sequence inserted. Planned for a year before production got underway, shooting required two weeks at the plant, about three days total in the air.

Shirley C. Burden, Tradefilms president, directed. Narration was handled by Walter Wise, photography by Floyd Crosby, aerial photography by Albert Wetzel, editing by Gene Milford. Commentator was John (Bud) Hiestand, announcer for Burns and Allen, and Lucky Strike. Herbert E. Dow was unit manager. Henri Chappellet associate producer.

Rockett Completes 27

♦ Frederick K. Rockett, Hollywood commercial producer recently completed his 27th picture of the past year including 14 slidefilms for Richfield Oil Co. of California for dealer and personnel training, on the idea of "converting the casual buyer into a steady customer;" two for Rio Grande Oil Co. along similar lines, and one for Standard Oil of California; two for Day and Night Water Heater Co., one of them in Spanish for South American promotion; a point-of-sale consumer slide-film for Firestone Tire & Rubber Co.; a motion picture for California-Oregon Power Co., institutional in scope and giving rate justification; and three color motion pictures for Van Camp Seafood.

Training Rug Salesmen

(*Continued from the previous page*)

make a good showing for himself and consequently paid more attention to what was going on.

After a short recess the second picture was shown. As a contrast to the first picture, this one was very light in tone, parts of it were quite humorous and got a good laugh from the guests. Miss Rosemary Fisk, Retail Merchandising Counselor for Cochrane conducted the second quiz, which was based on selling points.

The department manager from Macy's closed the meeting by expressing his appreciation and expressed the keynote of the meeting: This coming year most of the carpet companies are going to feature to a greater extent than ever before floor covering which is made of half rayon and half wool. Cochrane has decided that they will stick to all wool, although frankly, it was said that it might be necessary to change over if the competition cannot be met by the quality story which Cochrane tried to get across to the Macy salespeople. Macy wants to feature all wool, too, he said, and he hoped that the salesmen would remember what they had learned at this meeting.

Meetings have been held in many parts of the country on much the same basis. Mr. L. K. Hagaman, Cochrane's Sales Promotion Manager, has conducted many of these meetings.

MAILING LISTS

GET OUR FREE REFERENCE BOOK *and* MAILING LIST CATALOG FREE

Gives counts and prices on accurate guaranteed mailing lists of all classes of business enterprises in the U. S. Wholesalers—Retailers—Manufacturers by classification and state. Also hundreds of selections of individuals such as professional men, auto owners, income lists, etc.

Write today for your copy

R. L. POLK & CO.
Polk Bldg.—Detroit, Mich.
Branches in Principal Cities
World's Largest City Directory Publishers
Mailing List Compilers. Business Statistics. Producers of Direct Mail Advertising.

An ultra-modern hostelry in the heart of Chicago

KNOWN FOR GOOD FOOD

Bismarck HOTEL chicago.

Emil Eitel-Karl Eitel-Roy Steffen

Studebaker's Three-Dimensional presentation at the New York Automobile Show was staged in this modern theatre designed by the Ivel Corporation.

LIFE *and* COLOR

WITH A NEW 3-DIMENSIONAL PROJECTOR

• FIRST GLIMPSED at a series of nationally-staged department store shows sponsored by Jantzen and arranged by W. L. Stensgaard & Associates, Chicago display designers and builders, was the series of striking new three-dimensional scenes in color which virtually "stole the show" from the lovely models who paraded the 1940 Jantzen bathing suit line in person.

Made possible and practical for the first time through the perfection of the new Real Life Projector by the Three-Dimensional Corporation of New Holstein, Wisconsin, these life-size scenes possess an uncanny realism and depth in addition to breath-taking color. Shown to capacity audiences at eight stores including Marshall Field & Company, in Chicago, and Joseph Horne (Pittsburgh), Stix-Baer (St. Louis), Filene's (Boston), and Bloomingdale's in New York City, they featured ten "product" pictures and twenty-three other full-color views of travel scenes, etc.

The projector utilizes the Polaroid principle for its dimensional effect (see diagram below) and requires the use of Polaroid viewers by the audience. The unit itself is continuous in operation and showings average about thirty scenes each. During the New York World's Fair it was the featured attraction of the Canadian-National Railways exhibit where a 33-scene showing *Canada's Enchanted Window* presented tourist attractions.

The most recent and conclusive demonstration of this equipment was given at the New York, Detroit and Chicago Automobile Shows this month. At the New York show, Studebaker constructed a special theatre (see above) for a six-minute showing and ran up an audience total of 33,000 persons within its doors.

(*Cont. on next page*)

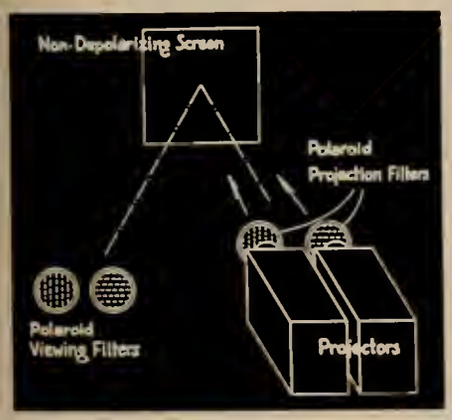


Diagram illustrates the Polaroid principle of 3-dimensional projection and viewing.

VISUAL DISPLAYS

A NEW FEATURE SECTION OF BUSINESS SCREEN DEVOTED TO VISUAL IDEAS & PROBLEMS

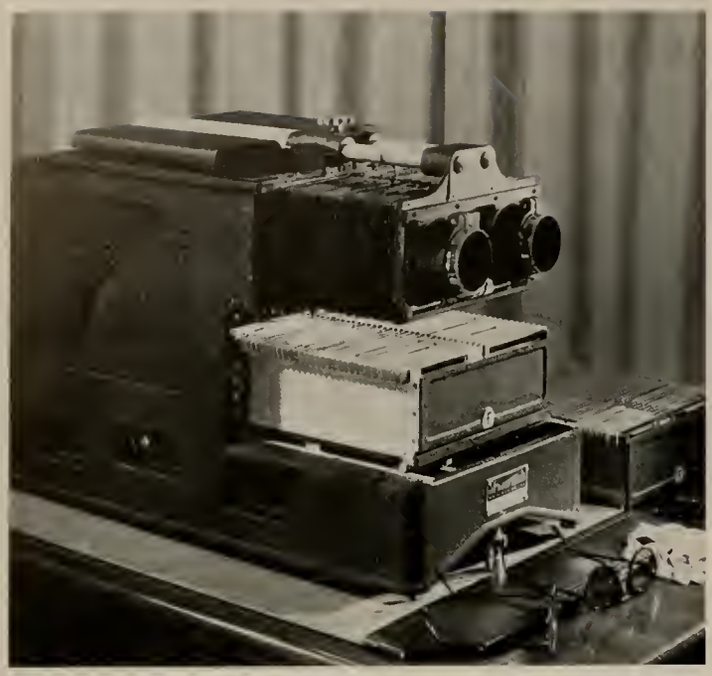
Notes for Your Idea File:

NEW EASTMAN REPEATER KODASCOPE: recently announced by Eastman Kodak Company provides for automatic repeat showings of 16 mm. films with a time interval between each showing. Intended especially for use in shop windows, exhibition booths and all other places where a motion picture is to be shown at regular intervals without the continuous attention of an operator. Projects any 16 mm. film up to 400 feet or any desired part of the film . . . then turns off lamp and rewinds itself as the crowd changes . . . and then automatically opens another projection cycle. No cutting or loop splicing of film required; small adhesive rubber pads simply pressed into position near start and end of the reel. These pass between small rollers and actuate electric relays, thus starting or ending the projection cycle. Should the film beak or lose its "loop" projection stops automatically and immediately, preventing film damage. Repeater Kodascope is identical with Kodascope G plus new repeat mechanism.

TRANS-LUX NEWS BROADCASTS: used recently in the Nash Automobile Show Exhibit designed by Ivel Corporation is becoming increasingly popular as the attention of the nation remains focused on late news developments here and abroad. Smart exhibit (pictured on "Auto Show" page in this number) used newspaper pages as background with illuminated news tape passing immediately over them. Tieup between "News" and the 1940 Nash timely.

BALOPTICON HITS TWICE: in the Chicago Automobile show the reliable Bausch & Lomb Balopticon projector was used by Nash and Diamond T in continuous displays. Nash showed animated technical illustrations of its newest mechanical features. Diamond T showed equipment in action in the Truck exhibit section.

WINDOW SHOWS FOR ADLER-ROCHESTER: New store window showings being installed by this national-advertising manufacturer of quality mens-wear are built around a continuous slidefilm showing featuring a short dramatic skit. The displays are fully automatic with the rear-screen as a centerpiece of the windows. DeHaven Iconovisor equipment carried the strips.



(Above) The Real Life 3-dimensional Projector used in Studebaker, DeSoto, Jantzen, Crane and Elgin showings has been steadily improved during its many years of research and technical development.

THE STUDEBAKER SHOWING

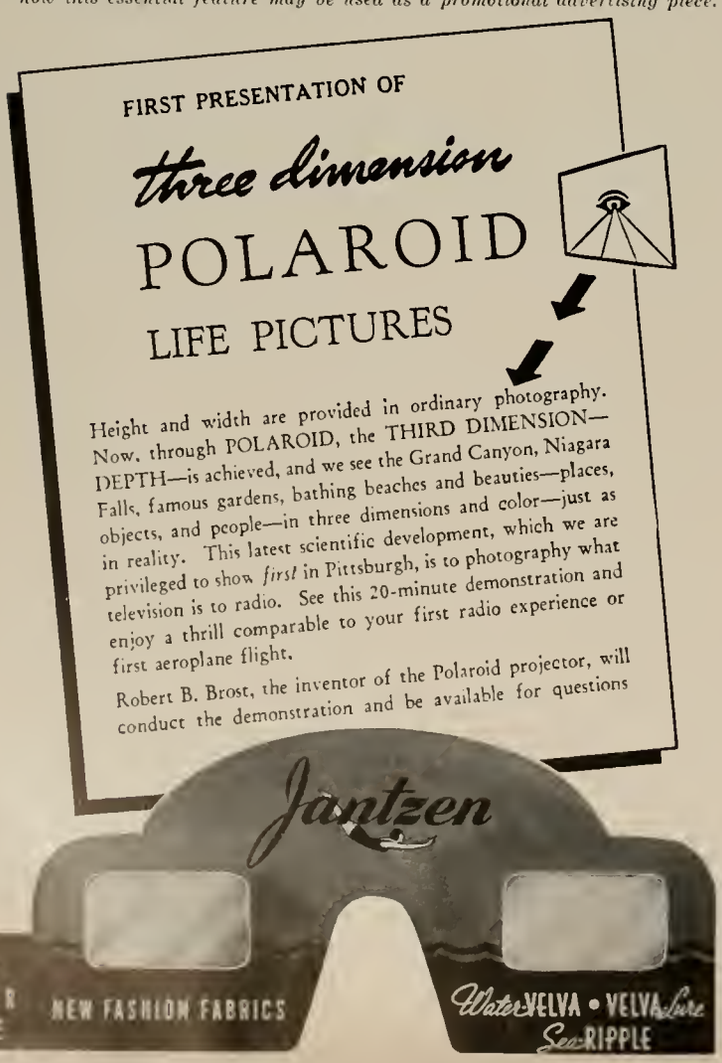
◆ For the first time, the Studebaker show at the New York Automobile Show presented three-dimensional pictures in color with an accompanying lecture and music synchronized on a recording. It is the wide variety of subjects presented in this 28-scene program that illustrate the possibilities of the unit.

Studebaker's program opened with scenes from American Jubilee, the New York World's Fair show, presenting the Studebaker horseless carriage; it moves onward through a series of historical pictures to the present when it shows Studebaker engineers gathered around a table "seeking new ways to build finer, more economical . . . automobiles for you . . ."

Breath-taking interior pictures in the Studebaker South Bend factory show the dynamometer room, a car in the "cold room" and the new Champion model on a chassis dynamometer undergoing tests. One of the best scenes is one of pouring molten iron from foundry cupolas and another shows the pouring of cylinder blocks; machine shop, body welding, motor assembly line, and the "doll-up" line are other scenes shown in three-dimension and color.

The program shifts to outdoor scenes which introduce the 1941 Studebaker models in a variety of settings, including airport, farm, home, campus and tourist locations. Colors show the combinations featured on the new cars in settings which enhance these beautiful tones. Viewed in three-dimension, they have a quality of realness that leaves audiences with a very real feeling of pleasure and amazement.

(Below) Typical of the newspaper advertisements used to announce 3-dimensional showings is the Joseph Horne department store copy which appeared in Pittsburgh papers last year. The viewer shown below illustrates how this essential feature may be used as a promotional advertising piece.



PRINCIPLES OF THREE - DIMENSION PROJECTION

1. *Three Dimension Vision.*

a. Three-dimension vision is the natural or lifelike way of seeing. Either eye alone sees height and width only. When viewing an object with both eyes we see it in solid form because of the eyes being a few inches apart and focusing on a point some distance from the body. This angle formed by the eyes being a few inches apart enables us to see the third dimension, or depth. Vision in three dimensions is the ability to see the relative positions of objects accurately.

b. Most of our present impressions of distance and of space arise from the fact that we see simultaneously with two eyes. The view seen by one eye is always slightly different from that seen by the other, simply because the two eyes do not coincide with each other. Through life-long experience our brains are trained to interpret the minute differences between the two views in terms of space and distance.

c. Each eye really sees a different view of the subject, since the eyes are spaced about 2½ inches apart. The brain molds the image produced by both eyes into a single picture, allowing us to perceive depth. This phenomena can be easily conceived if we look at an object, closing one eye, then the other, in which case it will at once become apparent that the actual field seen by each eye is different.

2. *Polaroid Light Control.*

Light has two fundamental properties. The first of these is the *number* of vibrations per second, or color as the layman knows it. The second fundamental property of light is the *direction* in which these vibrations occur. Ordinary or unpolarized light vibrates in all directions to a plane at right angles to the direction of its travel. Plane-polarized light is so controlled that the vibrations all lie along a given line in this plane. Polaroid light control filters consist of a lamination of transparent film set between pieces of glass. The filling in the sandwich appears to be transparent; it forms a matrix for a great number of tiny crystals—so small that they cannot be seen under a high-powered microscope—all lined up side by side, so that they behave like a single large crystal. The effect of the Polaroid filter is to comb out the vibrations in a light wave, so that instead of vibrating helter-skelter at all possible planes at right angles to the direction of the light wave—the situation which exists in ordinary light—the vibrations are all straightened out and vibrating in planes parallel to each other.

3. *Method of taking and viewing three dimension pictures.*

In taking polaroid three dimension pictures, there is no change in the taking of the pictures, except that two simultaneous pictures are taken of the screen, eye-distance apart. The camera, in other words, looks at the scene just as a pair of human eyes would look at it.

In showing, the two views are projected on the same screen, one over the other. Each image is polarized by projection through Polaroid discs, set in such a way that the right eye image, let us say, reaches the screen polarized vertically, while the left eye image reaches the screen polarized horizontally.

In viewing, the audience, supplied with Polaroid glasses, with the lenses set at corresponding angles, sees one image with the left eye, the other with the right; each eye sees one picture and one picture only. The process is complete—the left eye sees what the left eye would ordinarily see if it were present at the scene of action, and the right eye sees what it would see. The brain is free to convert these impressions into a feeling of depth and true realism. When you see Polaroid Three Dimension pictures, they will be natural and complete. You will feel that the subject is not simply visible on the screen but actually there and that you could actually walk up and touch it.

Auto Show...

Auto show visitors thronged the 1941 DeSoto three dimensional color showings.

VISUAL SHOWS GET THE CROWDS

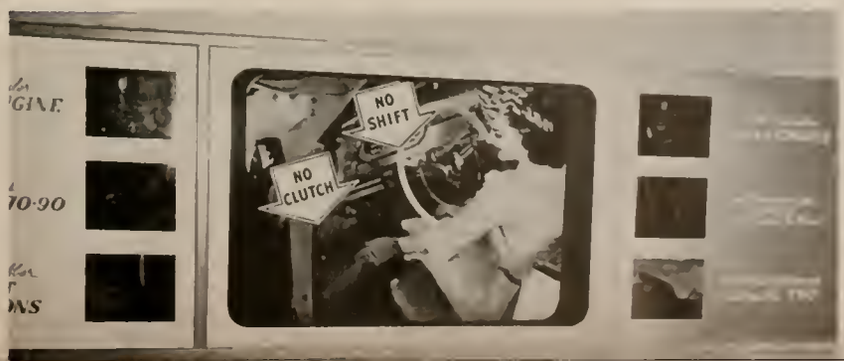
★ Display designers had a field day at the New York, Chicago and Detroit Automobile Shows visited by BUSINESS SCREEN's editorial observers. With sleek, shining streamlines of the beautiful 1941 body styles as their inspiration, the exhibit builders constructed settings that fairly glittered. In many of these they found visual presentations of inestimable value, particularly because of technical improvements such as Oldsmobile's Hydra-Matic Drive, Chrysler's Fluid Drive and similar mechanical advances difficult to explain.

Motion pictures were especially useful in the Plymouth exhibit. When observed at Chicago there were four continuous projector units in use and attracting numerous watchers for the showing of color sequences of approximately three-minutes each. Each of these was displayed above a 1941 model car on a screen built into the exhibit background. Oldsmobile and Hudson also employed motion pictures; both of these particularly emphasized new automatic transmission features. But slide presentations had their innings at Chicago and Detroit, with DeSoto's (at New York it was Studebaker) thrilling three-dimensional color Polaroid showing as the keynote. Continuous slide projection helped sell 1941 Nash features and a similar unit was used by Diamond T for a truck demonstration. In the truck exhibits at Chicago and Detroit, BUSINESS SCREEN viewed the Dodge preparedness sound movie, *Army on Wheels*, which was shown continuously. Packard also employed motion pictures.

A little different than the rest was the Nash exhibit featuring late news flashes projected on the familiar Trans-Lux equipment. One of the cleverest of the show, this lvel-designed exhibit was built around the "news" angle with the 1941 Nash breaking through a background of newspaper front-pages. The Trans-Lux keyboard operator interspersed "commercials" with up-to-the-minute news to maintain a high degree of visitor interest.

(Below) Oldsmobile movies showed the advantages of the Hydra-Matic Drive.

(Top-above) A portion of the Nash exhibit featuring news flashes via Trans-Lux equipment as the keynote of the new Nash model. (Below) Father and son view the Hudson motion pictures on a wall screen which was a popular feature of the Company's Chicago exhibit.



RECORDINGS

• With the phonograph turntable one of the most popular accessories now in use with an increasing number of 16 mm. sound projectors in the field, Business Screen takes note of new records that will keep your record library up-to-date.

Since RCA-Victor and Columbia Recording Corporation, two of the outstanding producers of discs, also make their facilities available for 33⅓ slidefilm recordings the visual director watches with interest the techniques and ideas employed in the standard field. It might be well to mention here that musical recordings of college songs, marches, etc., at slidefilm reproduction speed have been made available through RCA to open or close the regular slidefilm program. R. M. McFarland & Associates, Chicago supplier of slidefilm equipment and accessories, releases a list of such recordings available.

Here is a selected list of new popular and classic records for use on standard speed turntables:

New Classical Discs

Columbia Masterworks Albums: Sibelius: Symphony No. 2 in D Major. (5 12-inch records.) The Philharmonic Symphony Orchestra of New York. Complete with album. $5.50.

Ravel: Quartet in F: Budapest String Quartet. (4 12-inch records.) Complete with album. $4.50.

Grieg: Peer Gynt Suite (No. 1). (2 12-inch records.) Complete with album. $2.50. London Philharmonic Orchestra.

Humperdinck: Hansel & Gretel Suite. (3 10-inch records.) Columbia Broadcasting Symphony. Complete with album. $2.75.

Victor Musical Masterpiece Albums: Beethoven: Concerto in D Major. Jascha Heifetz, Violinist; Arturo Toscanini and the NBC Symphony Orchestra. (5 12-inch records.) Complete with album. $5.00.

Pictures at an Exhibition (Moussorgsky-Stokowski): Leopold Stokowski and the Philadelphia Orchestra. (4 12-inch records.) Complete. $4.50.

On the Lighter Side

Popular & Semi-Popular Records

A Christmas Fantasie (Columbia): by the Columbia Children's Music-Story Group. (3 10-inch records.) In album. $2.00.

Barber Shop Melodies (ideal for men's groups, etc.): Columbia Popular Records. Flat Foot Four. Four Records in Album including Annie Laurie, Old Aunt Dinah, Ride Tenderfoot Ride, Harbor Lights Yodel, etc. Complete. $2.50.

Hoosier Hot Shots (Okeh): When There's Tears in the Eyes of a Potato; Beatrice Fairfax Tell Me What to Do; Okeh also lists new recordings by The Prairie Ramblers, Ted Daffans' Texans, Three Sharps and Flats excellent program openers for men's groups, meetings, etc.

Dramatic & Specialties

♦ Speaking of special, the Specialty Record Co. (N.Y.) is now distributing new autographed motion picture star records of 3-minutes apiece. In the same vein, the Linguaphone Institute has cut scenes from Walter Wanger pictures on a series of new discs. Columbia's fine recordings by Orson Welles and the Mercury Theatre now include "Macbeth."

NEW BOOKS

• The film library shelves should now include the 1940 annual edition of the H. W. Wilson publication *Educational Film Catalog* with its thorough compilation of educational entertainment and industrial releases written especially for school use but equally useful to all visual executives.

Publication of the *Filmo Visual Review* began this fall with the issuance of the first number of this youngest member of Bell & Howell's house publication family which includes the interesting *Filmo Topics*, now fourteen years old. *Filmo Visual Review* is edited solely for educators and will be issued quarterly. The first issue contains a lead article by W. Gayle Starnes, Audio-Visual aids chief of the University of Kentucky.

♦ Here are two interesting and particularly useful works which every film executive might well add to his library: I SCOUT FOR MOVIE TALENT by Clarence M. Shapiro. (*A. Kroch & Son, Publishers, Chicago. Price*, $1.00.) This 84-page paper-jacketed volume by the midwest talent scout for Metro-Goldwyn-Mayer Pictures is directed at the would-be movie star but it makes good reading for those who aspire to appearance in commercial motion pictures or slidefilm work. From that standpoint, it also makes useful reading for those who prepare and direct films as well.

The author, a successful playwright and attorney-at-law combines both talents in making a case for the perfection of natural talents as the first requisites for film success. As he says "although the ability to entertain compellingly is usually inborn, its perfection is developed solely through persevering effort." In the books contents are listed the following chapter subjects: Physical attributes, voice, pronounciation, facial expression, posture, movement and action, interpretation, personality, training and experience, audition material and, finally, some business observations.

It might be pointed out that the book would make an excellent holiday gift—any producer might well send it to a client who insists on picking the types for his pictures.

Burnford's Technical Book

FILMING FOR AMATEURS by Paul Burnford A.R.P.S. (*Pitman Publ. Corp., New York*, $3.50). Paul Burnford's wide experience in the photographing of natural material and his contributions to the field of the documentary in England are reflected in this volume. Forget about the "Amateur" tagline, this volume has plenty of good sense for the well-worn professional for certainly the author has shown us plenty of new camera angles in his own activities. The book is closely integrated with *Filming for Amateurs*, an instructive 16 mm. motion picture produced under Burnford's direction and available nationally from Bell & Howell dealers or from this projector manufacturer directly through the Chicago offices.

Townsend's Film Plan

• The Townsend Organization has a number of slidefilm circuits throughout the country, and has been in the process of establishing a minimum of 100 motion picture circuits all over the nation. These circuits use the 12,500 Townsend Clubs as a nucleus. Each circuit covers a group of 20 towns and showings are made every night in the month.

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SHOWN LIFE-SIZE BY THE

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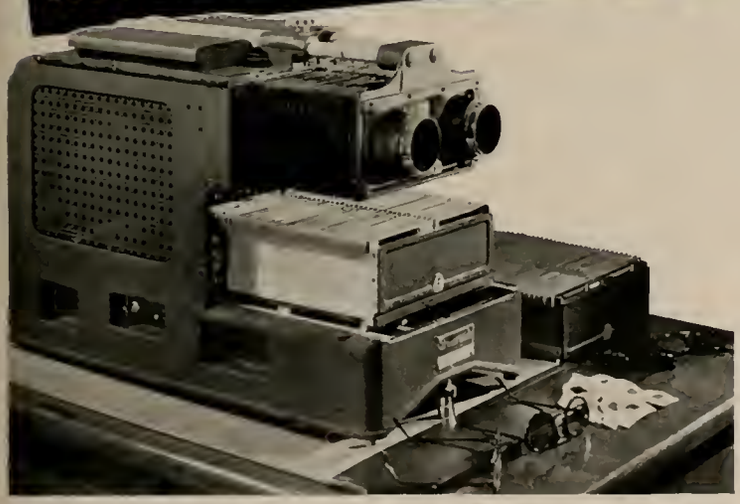

The NEW Dramatic Way to Show *True* CONTOURS—*True* TEXTURE *True* COLORS

To make your exhibit the "Talk of the Convention," show pictures of your products and plants in Three Dimensions. Through the miracle of Polaroid* light controlling material and the REAL LIFE AUTOMATIC PROJECTOR, pictures with *depth* as well as width and height can now be shown life size.

"Why it is just like looking through a window at the actual scene!" "The most amazing pictures I have ever seen!" "You can almost feel the texture of that upholstery."—These were typical comments heard at the recent New York, Detroit and Chicago Auto Shows, where Polaroid Three Dimension pictures of Studebaker and DeSoto cars were shown. In other fields, Polaroid Three Dimension pictures of Elgin Watches, the Crane Company plant, Jantzen Swimming Suits, and the scenic beauties along the Canadian National Railway, have produced equally amazing audience reactions.

All of these Three Dimension pictures are shown *life-size* by the REAL LIFE AUTOMATIC PROJECTOR. This powerful equipment has ample illumination to bring out the full beauty of colors. The pictures can be shown by remote control or by automatic projection. The projector can be set to show a tray of from 5 to 35 pictures automatically at pre-determined intervals and to repeat the entire sequence continuously hour after hour.

If you want your trade exhibit and traveling shows to be outstanding in eye appeal in 1941, send now for full details of this dramatic new method of visual presentation and ask for the name of the nearest producer-dealer. Use the convenient coupon.

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- For black and white or color slides
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NEW EQUIPMENT
PRODUCTION • PROJECTION

• WALT DISNEY'S *Fantasia*, discussed in BUSINESS SCREEN many months before this month's New York premiere, marks another great forward step in the field of sound reproduction. The "three-dimensional" sound effects achieved through the use of multiple-recording of sound tracks and synchronous reproduction on speakers placed to achieve a "space" effect in the auditorium cannot be adequately described but must be seen.

New 35 mm. Color Method

♦ Apparently far-reaching in its possibilities for reducing production expenses, Cinecolor, Inc., Burbank, is now blowing up 16mm. Kodachrome to 35mm., using a reversal process so that there is no grain, and the 35mm. prints are as sharp as though they had been photographed originally on that stock. Past the experimental stage, this work is now actually being done for several producers, according to President A. L. McCormick.

Use of a 35mm. sound system and sound track is essential, however, for clarity of effect. The principle of Cinecolor's Dual Amplitude track which permits direct proportion reduction of the 35 sound track to 16mm. is not applicable here.

4 FEATURES of FILM PROTECTION

1. INTERNAL SOFTNESS. To resist heat and dry air.
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Impregnations, with SEPARATE chemical vapors, each doing its SEPARATE job, give you effective 4 FEATURE FILM PROTECTION against CLIMATE, WEAR, SCRATCHES, OIL, DIRT, WATER and FINGER MARKS.

Better Photo Finishers Offer Vaporate protection for still negatives.

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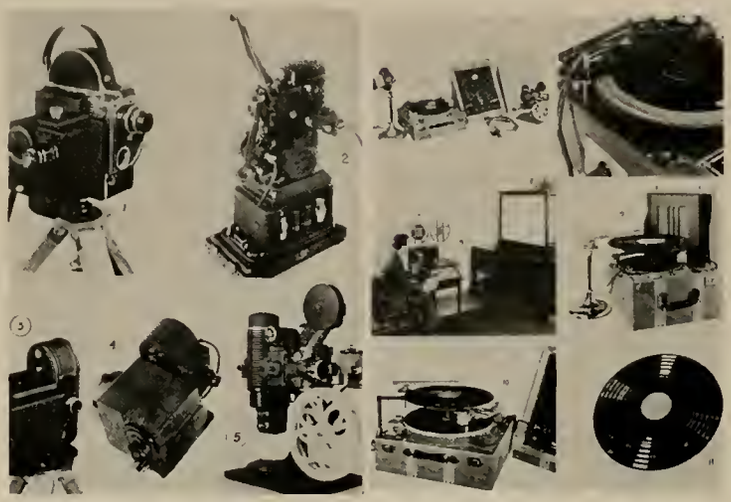
BELL & HOWELL CO. 1801 Larchmont Chicago 716 No. La Brea Hollywood

Records Synchronized With Motion Pictures

♦ Presto's new Synchrosound equipment is now available for the advanced amateur and for the semi-professional reproduction of sound with films at low cost. Recording equipment is synchronized with special camera attachments available for most 8 and 16 mm. cameras and projectors.



Synchrosound reproduction equipment: (1) Unit with Bolex 16 mm. camera; (2) with Amprosound projector; (3) Keystone; (4) Filmo 8 mm.; (5) B & H 16 mm. silent projector; (6) Complete equipment; (7) Turntable unit; (8) Turntable & Victor projector; (9) Recorder and dubbing turntable (10) Some

Synchronization between the discs and film is accomplished by means of two six segment commutators with revolving brushes. The master commutator mounts on the turntable shaft making the brush revolve at standard phonograph speed (78 RPM. The turntable unit contains a gear train which also revolves the brush at 78 RPM when the turntable is running at transcription speed (33⅓ RPM) the speed used for recordings which play fifteen minutes continuously.

For making pictures, the turntable commutator is connected by means of an eight wire cable to an electric camera drive unit consisting of a similar commutator and revolving brush, a small electric motor and a shaft which engages with the film moving mechanism of the camera. Power is fed to the camera motor through the two commutators in a series of time impulses which keeps the speed of the record and film in exact relationship.

With the turntable running at phonograph speed, each revolution causes twelve frames of film to pass through the film gate. At transcription speed, twenty-eight frames of film pass during each revolution of the turntable. Unlike other synchronizing arrangements which employ separate synchronous motors, the Syncrosound System locks the speed of the film and record together instantaneously at the start. There can be no difference in the starting time of the turntable and camera. This is an absolute necessity for making perfectly synchronized talking pictures.

For projecting pictures, the same cable which connects to the camera is transferred to a commutator which mounts on the threading shaft of the projector.

Movie makers who do not wish to invest in a recorder can have their records made at a recording studio. Narrative comment, music and sound effects are recorded as the picture is viewed on the screen and the records played in synchronism at home. The turntable Syncrosound unit can be attached to any home phonograph or record playing attachment for projecting the sound pictures. While it is not possible to obtain lip synchronization of dialogue unless the recordings are made while the picture is being filmed, synchronized sound added later to a silent picture adds greatly to its entertainment value.

Syncrosound units are now available for Ampro projectors, Bell & Howell 8 mm and 16 mm cameras and projectors, Bolex cameras, Keystone 8 mm camera and projector and the Victor 16 mm camera and projector. Units can be supplied for other makes on special order.

Complete Sound Trucks Available at Low Cost

♦ A fleet of sound trucks (see above), fully equipped for public address and sound motion pictures, are now being offered to film showmen and industrialists who may have use for this type of equipment for road-show promotion, advertising, or educational work.

The fleet was used by one of the major political parties during the presidential campaign and was especially constructed for that purpose. Although used a comparatively short time, each truck contains the following:

(1) A DeVry "Interpreter" 16 mm. sound movie projector; (2) 20-watt DeVry amplifier; (3) electric phonograph; (4) 2 dynamic microphones and stand; (5) Philco auto radio; (6) 6 x 8 beaded roller screen; (7) DeVry mixing panel for radio, phonograph and microphone; (8) 3-way horn and speaker assembly on top of trucks; (9) films projected from side or rear of trucks; and (10) 1500 Watt Kohler Generator to operate all of the above equipment.

According to our information, these units are available at greatly reduced prices and we bring you the news for what it's worth. Address DeVry, 1111 Armitage Avenue, Chicago, for further details.

Announce New Screen Line

♦ Motion Picture Engineering Company, Detroit manufacturers and designers specializing in commercial film and photographic apparatus, announce development of a new line of portable screens.

* * *

♦ AUDIVISION, INC. and LUTHER REED, INC., announce that effective November 1, 1940, the two organizations will be associated in the sale and production of commercial motion pictures and slidefilms. Each company will maintain its own identity but will utilize freely the staff and facilities of the other company.

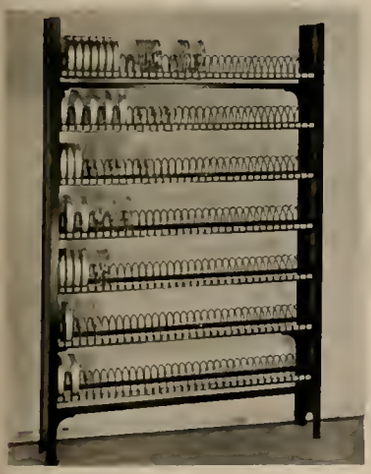
EQUIPMENT REVIEW SUPPLEMENT

Film Shipping Cases

A most practical and safe way to ship or carry film is by the use of Fiberbilt cases. The outstanding feature is the patented address cardholder which gives positive protection from loss while in transit. The address card is securely locked in place and in order to remove the card, raise locking spring and push out. The address cards are especially divided to give space for express labels or postage stamps, names and addresses. The cases are made to fit the 400 ft., 800 ft., 1200 ft., and 1600 ft. reels in any desired capacity and are also made in special sizes. These Fiberbilt cases are made in both the vulcanized and non-vulcanized fibre, waterproofed inside and outside, and are equipped with heavy handles, steel corners, heavy straps, and are built to withstand long wear and rough usage.

Projection Lens

The DeVry "Brillante" lens is standard equipment on 35mm theatre projection installations by this Chicago projection manufacturer. Such outstanding theatrical users as Balaban & Katz Theatres are equipped. Increased diameter and a new optical formula has produced a lens giving 40 to 50% more light. Address DeVry, 1111 Armitage Ave., Chicago for prices and descriptive literature.



Film Storage Rack

Typical of the extensive Neumade line of film storage and handling equipment but not included in the previous Equipment Review pages because of limitation of space is this large open film rack. Individual shelves (RK-4) hold ten 400-foot reels or (RK-16) eight 800-foot, 1200-foot, or 1600-foot reels each. They may be built up in open sections or within closed cabinets, such as the Innovation or Combination Units. Address Neumade Products Corp., 427 West 42nd Street, New York for prices and complete catalog of these and other storage and handling accessories.

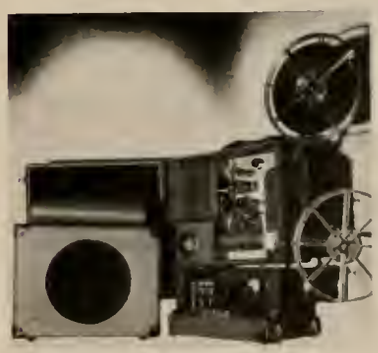
Projection Tilt Table

Another Neumade product that has found considerable favor in the film field is this sturdily-built projector table of heavy gauge steel with two rigid shelves for reels, projector case, etc. Top will tilt to any angle up to 10" rise smoothly and evenly by two sets of spiral gears controlled from single hand wheel. Size 30" long, 16" wide, 36" high. Available with ball-bearing, rubber-covered casters $6.00 extra.

KEYED PRICE LIST FOR THE 1940 EQUIPMENT REVIEW SENT FREE ON YOUR REQUEST

IN GOOD COMPANY

■ Products, like men, may be judged by the company they keep. Those leaders of American business who have done DeVry the signal honor of selecting projection equipment for the showing of their national film programs have helped to make the DeVry trademark a symbol of quality and dependability. Research and constant development toward the perfection of finer equipment in order to better serve these and other users is the goal toward which DeVry engineers and executives are continually striving. Get the facts yourself before you buy.



DEVRY 16 MM. "INTERPRETER"

This theatre quality 16 mm. sound motion picture projector is typical of DeVry equipment favored by business and educational users everywhere. Featuring all exclusive DeVry innovations such as automatic (synchromatic) threading; automatic film adjustment; filmglide operation; and brilliant 750-1,000 watt projection. 1,600-foot film capacity; speaker and amplifier in separate sound-proofed blimp case. Write for full details and low prices.

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When executives say, "*We want S.V.E.,*" they do so because they know *what kind* of a projector they are going to get. Made by the originators of the Standard Slidefilm Stereopticons, S.V.E. Projectors have been serving industrial film users for more than 15 years. S.V.E. Projectors today are standard equipment in all leading sound slidefilm units. There are S.V.E. Projectors in styles for every requirement, from 100 watt units for contact salesmen to 300 watt projectors for the largest audience. Write for "How to Show It" folder and name of nearest producer-dealer.

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From $2 DAILY SINGLE

CADILLAC SQUARE AT BATES STREET

DETROIT

MEAT and ROMANCE IN CONSUMER FILM

(Continued from Page 12)

of these attractive but lesser-known cuts of beef, pork and lamb.

So Peggy leaves the market convinced that buying meat can really be fun. But she wonders—in fact, she asks Sue if cooking meat is as much fun.

This takes us into the second sequence in which Sue keeps up the good work by assuring Peggy that meat cookery really isn't difficult if a few fundamental rules are mastered right at the start.

As the two girls prepare the dinner, Sue takes advantage of the opportunity to explain these rules, the most important one emphasizing that meat should always be cooked at a low temperature.

The magic eye and ear of the camera catch Peggy's sigh of relief when she hears Sue's comforting voice saying: "Meat cookery isn't complicated. Actually, there are only two ways to cook meat—by dry heat, and by moist heat."

Peggy gets a pencil and note pad to copy down this welcome bit of information. It might come in handy later on.

Sue continues: "The tender cuts are cooked by the dry heat methods, either roasting, broiling, or panbroiling. The less-tender cuts are cooked by moist heat, either by braising or cooking in water." The camera fades into a scene in the test kitchen where Sue presides as the home economist. Sue goes through the various steps in each of these cookery methods, explaining as she goes the use of the meat thermometer, why searing a roast is no longer recommended, how a roast can baste itself, and that meat should never be boiled, just simmered, in accordance with the most fundamental rule in meat cookery—low temperature.

The camera fades out again—this time to a test kitchen in the Bureau of Home Economics of the United States Department of Agriculture, where Dr. Louise Stanley, chief of the bureau, and her coworkers are busy on a research experiment.

Sue's off-screen voice explains that these research workers are comparing identical roasts—one cooked at a high temperature and the other at a low temperature; that the roast cooked at a high temperature lost 6½ pounds in cooking while the low temperature roast lost only 3 pounds; that there was 2½ times as much drippings from the high temperature roast,

Peggy and Sue learn tricks of the butcher's trade from McCabe

which explains the loss in weight; and that enough meat to serve eight people was sliced off the low temperature roast and—believe it or not—there was as much meat left as in the roast cooked at a high temperature.

Well, we'd better hurry along here because Bill gets in front of the camera and wants to know when dinner is going to be ready. Isn't that a man for you every time?

And Presto! It is ready and on the table! But when Bill gets around to carving the roast, he wishes he hadn't been in such a hurry. So before you know it, sequence three is on the screen—designed to interest the men folk as well as the wives.

Dr. Allen, Sr., speaks up to give Bill a few tips he picked up while watching an expert put on a meat carving demonstration recently at the community field house.

While Dad is describing "how the expert did it," the camera fades out to actually show the expert going through his paces, just as the voice of Dr. Allen, Sr., describes.

By the time the sequence is over, dinner is over, too, and the Allens retire to the living room for coffee—and sequence four.

It's only natural that with two physicians and a home economics specialist in the living room, the conversation should get around to health and in this case, especially, the health value of meat.

Listening in on the conversation, we hear a very interesting and educational story about the health value of meat. Sue and Bill and Dad all take turns telling Peggy the story, and when they have finished Peggy knows that meat is a rich source of vitamins, iron, phosphorus, copper, calories, and protein; that physicians advise feeding meat to infants; that meat should be included in both the weight gaining and the weight reducing diets; and that all people—regardless of age, sex, or occupation—everybody—as science now knows — thrives on meat.

Well, that sounds like a good

Animated sequences in "The Year's Work" tell the story of the balance sheet

place to flash "The End" on the screen, but not for this picture, *Meat and Romance*. Remember, we have one more sequence, and sequence five is a highly dramatic and effective climax—a parade of 17 meat dishes in technicolor.

Your mouth literally waters as the technicolor camera moves along this parade of meat—first the uncooked meat cut and then the cooked meat dish, done to a turn and garnished to perfection. The camera catches all the natural color and beauty and appeal of the meat—you can almost smell the tantalizing aroma and taste the delicious goodness.

It was the original intention of the National Live Stock and Meat Board to limit the showing of this picture as an educational service to high schools, colleges and universities. But it was plainly evident after its premiere showing before the recent convention of the American Meat Institute, that it will be of equal interest to groups of people of any age and in all walks of life.

The machinery has been set up for an intensive program of distribution. Information regarding *Meat and Romance*, which is a 16 mm. film, may be secured from the National Live Stock and Meat Board, 407 S. Dearborn St., Chicago, Illinois.

GENERAL MILLS REPORT IN FILM

(Continued from Page 11)

the basic idea-outline of the film, and wrote much of the script himself. (A year earlier he got the idea for informal stockholders' meetings while searching for some means of making the annual report more real, human, personal.) Thus, his first thought behind the film for this year's meetings has been to tell the stockholders the story of the 1940 annual report in picture and sound. Called *The Year's Work*, it attempts to reduce the accountants' and auditors' figures to a simple story told through the medium of the cinema.

"*The Year's Work*," Mr. Bell writes, "is an attempt quite literally to look behind the balance sheet and *see* what *things* and *actions* it represents—not in the complex idiom of figures, but in the simple language of picture and sound."

A pamphlet containing "stills" and highlights from *The Year's Work*—and embodying a great many of the important figures which the movie presents—has been published and is being given to stockholders at the meetings. In the introduction to this booklet Mr. Bell urges that each individual stockholder, regardless of the size of his holding, lend his active and wholehearted cooperation to management. The message is called "What the Individual Stockholder Can Do," and lists eight duties which the individual owner has in obligation to himself and to the company to perform:

The Year's Work represents one of the first attempts at an industrial motion picture *produced especially for stockholders.*

Films at Front for National Defense

(Continued from Page Thirteen)

shortly prove itself to the United States Army of tomorrow.

The mechanics' training course is already in use at six of the largest Army Motor Transport Schools and at the Army Ordnance School at Aberdeen, Maryland. The Motor Transport Schools are located at Fort Benning, Georgia; Fort Sill, Oklahoma; Fort Knox, Kentucky; Camp Normoyle, Texas; Fort Riley, Kansas, and Camp Holabird, Maryland. A number of C. C. C. Camps and vocational schools include slidefilms in their training courses. West Point considers them important enough to include in the curriculum, as does the Visual Educational Department of Ohio State University.

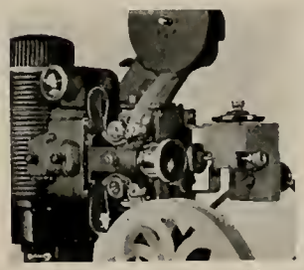
This, however, is only the beginning. If we are to keep pace with the Nazi Panzer corps, who adopted the slidefilm method in the thorough German way, thousands of mechanics' training courses must function where tens illuminate the way today.

IT'S HERE AT LAST!

WHAT EVERY MOVIEMAKER WANTS

PERFECTLY SYNCHRONIZED SOUND AT A PRICE YOU CAN AFFORD

B & H 8mm. camera with electric motor drive.



B & H 16mm projector with syncro-sound unit.

Presto recorder with syncro-sound unit.

WITH the new PRESTO SYNCRO-SOUND SYSTEM you can make 8mm. or 16mm. talking pictures of your family or friends singing, playing, acting dramatic sketches. You'll see and hear them on the screen, their voices synchronized perfectly with every lip motion.

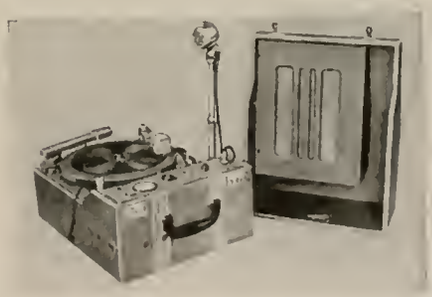
You can bring your silent pictures to life with narrative comment, musical backgrounds, sound effects. Your sound will match each action on the screen with split-second accuracy.

The PRESTO SYNCRO-SOUND SYSTEM gives you theatre quality, synchronized sound on disc at 1-10th the cost of sound on film. It's simple to operate, no intricate adjustments, no fumbling with speed controls; the synchronization is completely automatic from start to finish. Ideal for home, industrial or educational movies.

To make and show talking pictures you need a Presto recorder and 3 SYNCRO-SOUND attachments, one for the recorder, one for your silent projector and the electric drive for your camera. To show silent pictures with post-recorded narrative you need only the projector attachment and the turntable attachment which can be used on any home phonograph or record player. Numerous photographic dealers and recording studios are being equipped to make synchronized records for you.

Write today for prices and our FREE BOOKLET entitled "How to Make Talking Pictures at Home."

PRESTO RECORDERS make and reproduce high fidelity synchronized recordings. The model K (illustrated) makes records that play 5 minutes. The Presto model Y 16" recorder makes records that play 15 minutes continuously, sound for a complete 400' reel of 16mm. film.



Presto Model K — inexpensive — portable — easy-to-use. Makes professional 6", 8", 10" or 12" phonograph records that you can play back instantly, on the same turntable.

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242 West 55th Street, New York, N. Y.
World's Largest Manufacturers of Instantaneous Sound Recording Equipment and Discs

READ BY EVERY EXPERIENCED FILM USER
The pages of Business Screen are an authoritative guide to all new developments in the use and production of commercial and educational films: users and prospective users of the medium find Business Screen equally valuable as an exclusive source.

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PERSONALITIES IN THE NEWS

• On page 17, BUSINESS SCREEN reviews one of industry's noteworthy contributions to film entertainment and education: the Dodge program. The man behind the promotion of this ten-star show is C. W. Nebel (above), film promotion executive of the Dodge Division, Chrysler Corp., Detroit, Mich. A former theatre executive who was general manager of Community Theatres, Inc., and a director of Wisconsin's Theatre Owner organization, Mr. Nebel's efforts are currently making it possible for additional thousands of fortunate audiences to see this program.

♦ *Charles Alton Buck* has joined the service contact staff of the Jam Handy Organization. Prior to his joining Jam Handy, Mr. Buck was sales executive with Industrial Pictures, Inc. *William Betts* has been appointed to the editorial staff of the Handy Organization as a slidefilm writer for vocational education. *Henry Rosendahl*, scenario writer, playwright and novelist has been appointed a member of the sales convention department where he will apply showmanship in sales conventions for business organizations operating nationally. *Marjorie McKeown Player* is a new addition to the creative and editorial staffs. Mrs. Player is a former free lance writer, at one time connected with the Detroit News as educational editor and feature writer.

♦ Associated Sales Company, Inc., Detroit, announces six additions to personnel. *Gayle Knapp*, formerly convention manager for the Jam Handy organization, has been named Convention director for ASC. *George Gladden*, formerly writer-director with Audio Productions and member of the General Motors Public Relations Staff, becomes Technical Director. *Carroll Sexton*, formerly with Crowell Publishing Company and U. S. Rubber, joins the contact staff as specialist.

Herbert Futran, author of radio network programs Betty and Bob—General Mills, The Shadow—Goodrich, Dick Tracy—Quaker Oats, joins the editorial department. *Lyle Robertson*, formerly with Walt Disney Enterprises, becomes a senior copy writer.

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• WHY IS IT THAT, while every effort is made to obtain a beautiful negative once the sample print is seen, so many lose interest in the quality of the film reaching the public.

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★ Twenty North Wacker Drive is proud to be one of the few fine buildings in the country which offer to their tenants the new concept of building service . . . club facilities.

In this building are TWO COMPLETELY APPOINTED CLUBS which give a most unique and valuable LOCATION ADVANTAGE . . . one that in convenience . . . prestige . . . comfort . . . and profit cannot be measured in dollars and cents.

Few clubs in America are more luxuriously furnished than the lounge of the Electric Club on the 39th floor at Twenty North Wacker Drive.

ABOVE—*Another view of the spacious Electric Club lounge.*

BELOW—*The dining room of the Electric Club, where Chicago's leading executives meet for lunch*

★ Just a few steps from his private office, the busy executive whose headquarters are at Twenty North Wacker can step into the quiet luxury of his own exclusive club. Here, without loss of time or effort, he and his guests may achieve relaxation from the day's routine while enjoying a perfectly served luncheon or an uninterrupted business conference. All these requirements of business are thus served without encountering the elements of weather or of uncertain travel through rush-hour traffic. Luxurious appointments afford a maximum of comfort AWAY FROM BUSINESS CARES.

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ADDRESS ALL INQUIRIES TO THE OFFICE OF THE PRESIDENT—
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In This Space Next Month:
Other exclusive advantages of 20 North Wacker Drive will be presented. In the meantime, your personal inspection of these facilities is cordially invited.

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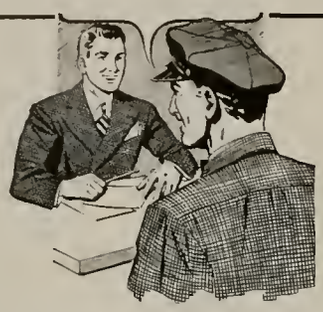
20 NORTH WACKER DRIVE

AT TOP SPEED
BY NATION-WIDE
RAILWAY EXPRESS!



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ROAD SHOW OPERATORS

• Advertising Agency wants names of reliable road show operators who can assure good projection before rural and small town audiences. Please give towns covered, equipment used and approximate size of average audience. Address reply to Box No. 1, Business Screen, 20 No. Wacker Drive, Chicago, Illinois.

NEW DIMENSIONS

(Continued from Page 16)

that often the wires had to be painted every two or three exposures, a tremendous time-consuming operation. After each movement we had to wait for the parts to stop swaying, even though we used guy wires to prevent excessive swing. Thus, through the use of guy wires and patience to allow enough time for the parts to come to rest, we achieved the effect of unsupported flight through the air."

"The trick section of the picture is 890 feet in length; it took nine weeks to photograph: on many days we were lucky to get nine feet of film in back of us. The crane mechanism was rather complicated, and credit for its design and construction rests with the Plymouth engineers who cleverly solved all the problems involved. The electrical circuits that made it possible to have remote control were very complicated: for those who want to work it out for themselves, a diagram shows the complexities. The lighting was planned in advance, and all lamps were clamped into place so that they could not be inadvertantly shifted and thus spoil a scene. Two-thousand-watt spots together with five-thousand-watt flood-lamps were used almost exclusively. Since the lamps had to burn through the working day, it was necessary to use long-life mazda bulbs; color photography arc lamps such as used in regular technicolor production could not be employed."

The entire trick portion of the picture was photographed one frame at a time, exposures being made by the successive frame method of color separation; the same method as is used in animated color cartoons. Thus, three exposures were made for each frame of the final film, one through a red "A" filter, one through a green "B" filter, and one through a blue "C-5" filter." Of course, in regular Technicolor production it is necessary to use a special camera so that three negatives may run through the camera simultaneously, but by using the successive frame method of color separation we were able to avoid this. But since we were making a three-dimensional picture it was necessary to devise a camera with two lenses and a negative for each running through the camera at the same time. It might be interesting to see the camera which was used (see illustrations): shows the camera with the mask box and head removed. Two filter wheels in front of the lenses revolved as the exposures were made. Each wheel contained three filters, which had to be balanced correctly for the type of light sources used; it will be seen that each filter in the wheel has an opening of its own. A counter device built in the camera gave an accurate and constant check on each frame exposed. The drive mechanism of the camera was operated by a mechanical reduction gear and an electrical clutch, remotely controlled through relays."

Coty in Kodachrome

• THOSE WHO SAW the Coty motion picture, *Color Song*, at the New York World's Fair this summer will remember the fine color rendition and clever optical work displayed in this production. Of course optical effects are nothing new and are relatively simple to do with black and white film, but with Kodachrome, on which this picture was made, optical effects are rather difficult. Some of these problems are explained by Jack Norling.

According to Norling, considerable color degradation toward one end of the spectrum has always been shown by Kodachrome duplicates, and this problem becomes very serious when additional duplicating steps are taken, such as is the case when the optical printer is used. To maintain a reasonable color quality a method of processing had to be devised to compensate for the color distortion which normally occurs. The solution was obtained by these two corrective steps: (1) in the original production an intentional distortion toward one end of the spectrum was established to compensate for the color distortion occurring in duplication; (2) a color masking matrix was made to be used with the original take and this together with the master print was used for the duplicating step in the optical printer. The production of this color masking matrix involved considerable experimentation and research in order to achieve a final result which was acceptable and exhibited a minimum of color degradation.

Mr. Norling told us that many of the effects could not be done in the optical printer and were done in the camera at the time of the original exposure. To get these effects a Cinekodak Special was used which was equipped with a special fader device, optical attachments in front of the lens and other devices such as multiple prisms and a kaleidoscope. These devices were mounted so that they could be either rotated or moved horizontally or vertically during shooting by a drive which was attached to the cinemotor.

"...why we selected AMPROSOUND PROJECTORS"

Says a large user of sound projectors: "Our continued choice of Amprosound projectors is based on their record of performance with us.. their simplicity of operation.. their durable construction. They have no tricky gadgets to get out of order, and will stand shipment by truck, freight, car, plane or train, time after time, year after year, without operating precision and efficiency being impaired."

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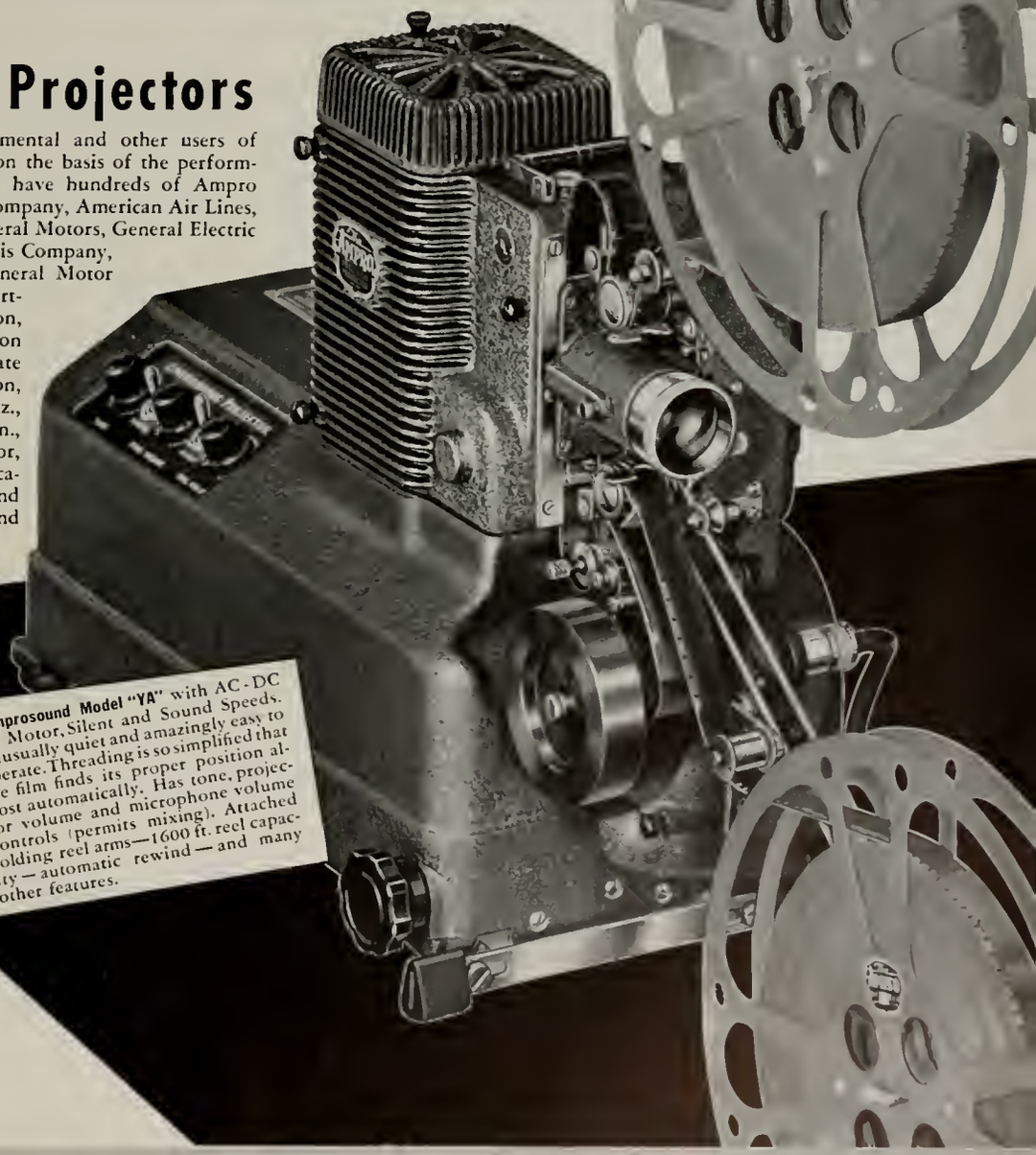
Here is a partial list of industrial, educational, governmental and other users of Ampro projectors who have re-ordered again and again—on the basis of the performance of their original purchases. Some of these customers have hundreds of Ampro precision projectors in constant operation: Allis-Chalmers Company, American Air Lines, Firestone Tire & Rubber Company, Frigidaire Division, General Motors, General Electric Company, General Tire and Rubber Company, Massey Harris Company, Mead-Johnson Company, Shell Petroleum, Fiske Tire, General Motor Acceptance, Servel (Electrolux), Anheuser-Busch, Inc., Stewart-Warner, Illinois Bell Telephone, Dictaphone Corporation, Wright Air Field, Collins and Aikman, Barrett Company, Union Carbon & Carbide Co., Kraft Cheese Company, Keystone State Amusement Co., Jam Handy, Wilding Pictures Production, C.C.C. Camps in Sparta, Wis., El Paso, Tex., Phoenix Ariz., Columbus, Ohio, Fort Bragg, N. C., Ideal Pictures Corpn., U. S. Navy Recruiting Service, U. S. Dept. of the Interior, Bureau of Mines, U. S. Dept. of Agriculture, Boards of Education in New York City, Chicago, Detroit, Kansas City and hundreds of other cities — and many other city, state and national government departments.



Amprosound Model "YA" with AC-DC Motor, Silent and Sound Speeds. Unusually quiet and amazingly easy to operate. Threading is so simplified that the film finds its proper position almost automatically. Has tone, projector volume and microphone volume controls (permits mixing). Attached folding reel arms—1600 ft. reel capacity—automatic rewind—and many other features.

Send for Ampro Catalog

Showing complete line of Ampro 16mm sound-on-film, silent, and convertible to sound models. Thousands of Ampro precision projecters are rendering splendid service for the sales departments of America's largest corporations. Find out what they can do for you.

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A JAM HANDY PICTURE

"REFRESHMENT THROUGH THE YEARS" is an exhilarating saga of American industrial achievement—the story of partnership in enterprise and mutual co-operation, bringing together the products of science and many mighty industries—sugar, glass, steel, cork, lumber, refrigeration, transportation—in order to provide a quality product bearing a famous trademark which can be profitably retailed for only five cents.

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Business Screen

THE MAGAZINE OF COMMERCIAL AND EDUCATIONAL FILMS

No 2

IN THIS ISSUE: PEOPLE ARE PICTURE-MINDED; FILMS IMPORTANT ROLE IN OUR NATIONAL DEFENSE

VOLUME THREE • 1940 • SINGLE COPY FIFTY CENTS

THE NEW YORK STATE
BUREAU OF MILK PUBLICITY
Presents

OUR MILKY WAY

IN TECHNICOLOR

NEW YORK STATE

An AUDIO PRODUCTION

In 1941, theatrical audiences in New York State will see this film contribution to the public welfare produced for the State of New York, Department of Agriculture and Markets, Bureau of Milk Publicity, in cooperation with J. M. Mathes, Inc. Many other Audio-produced pictures have won enthusiastic applause. Interpretation of YOUR problem in public relations, sales promotion or training is a task which Audio's creative and technical personnel and equipment are qualified to provide.

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and
Western Electric
SOUND SYSTEM

AUDIO PRODUCTIONS • INC.
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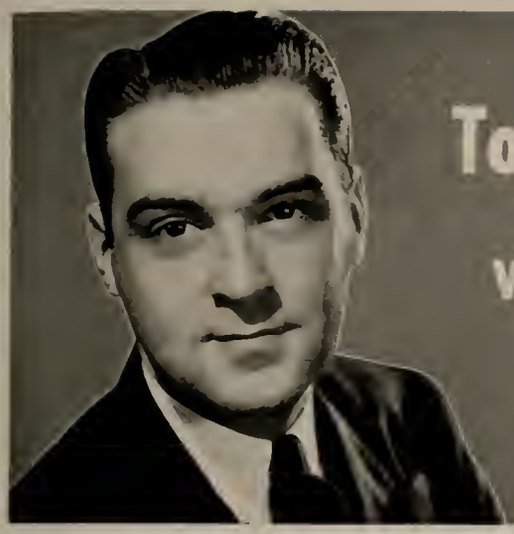

To Sell Better...*TELL* Better with *Filmosound* 16 mm. PROJECTORS

NO matter how carefully you prepare the business film that tells your sales story . . . no matter how much time and talent go into its planning and making . . . no matter how much money you invest in it—the final step on which success depends is the *projector with which you show it.* If projection falls short of theater-quality reproduction of sound and picture, the whole show will be mediocre, or ruined.

It isn't good business to take that chance . . . because it is a chance you need not take. Filmosound Projectors, precision-built by the makers of Hollywood's professional equipment, absolutely assure the clear, steady, brilliant reproduction of both sound and picture that well-made films deserve. The use of Filmosounds by practically every great film user in American industry is conclusive evidence of that.

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There is a Filmosound or Filmo Silent 16 mm. Projector for your individual needs. For information, use the coupon. Bell & Howell Company, Chicago; New York; Hollywood; London. *Established 1907.*

How Incorrect Threading of Film Is Prevented in FILMOSOUND PROJECTORS

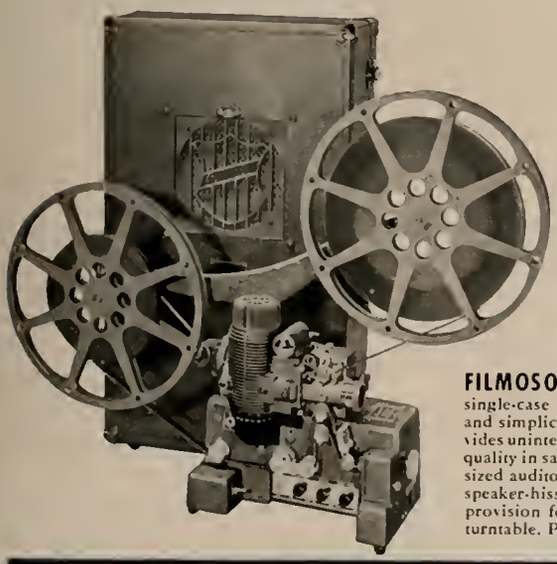
Put film approximately in place on the new Safe-lock Sprocket

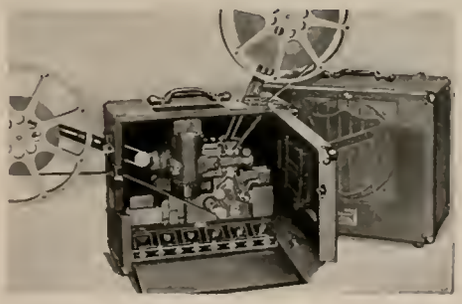
Press the guard. Film drops into place, is engaged by sprocket teeth

Release guard. Film now cannot jump off to tear itself on sprocket teeth

NEW CONSTANT-TENSION TAKE-UP

● The new B&H self-compensating constant-tension take-up is another improvement now incorporated in all Filmosound Projectors. It eliminates take-up troubles at their source . . . *automatically maintains the proper pull* regardless of the size of the reel—regardless of the amount of film on it. The entire length of film—long or short—is taken up *smoothly* and *evenly.* Mail coupon for complete information.





FILMOSOUND "MASTER"—a powerful 16 mm. sound film projector for serving larger audiences. Offers a wide range of services and great audience-handling capacity.. **$410**

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May We Send You This Book **with Our Compliments?**

MAIL COUPON FOR "SHOWMANSHIP"

FILMOSOUND "COMMERCIAL" is a compact, single-case projector offering the utmost in convenience and simplicity of operation for the busy salesman. It provides uninterrupted three-quarter-hour showings of theater quality in salesroom, showroom, hotel room, or moderate-sized auditorium. Has 750-watt lamp, powerful amplifier, speaker-hiss eliminator, "floating film" protection, and provision for using microphone or phonograph turntable. Price, only..... **$276**

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( ) Send 36-page, illustrated booklet: *Showmanship, Today's Formula for Selling.*

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CAMERA Eye

B U S I N E S S S C R E E N

VOLUME THREE • NUMBER TWO • 1941

Cover Subject: Filming the "Middleton Family" all-Technicolor Westinghouse production by Audio; now being nationally distributed.

People Are Picture Minded 11
America's Organized Club Millions 12
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• Business Screen Magazine, issued by Business Screen Magazines, Inc., 20 North Wacker Drive, Chicago, on January 3, 1941. Editor: O. H. Coelln, Jr.; Associate, Robert Seymour, Jr. (New York editor). New York offices: Chanin Building, Phone Murray Hill 4-1054. Art Director: Dan Runyan. Pacific Coast representative: H. L. Mitchell, 2469 Hill Street, Huntington Park, Calif. Acceptance under the Act of June 5, 1934, authorized February 20, 1939. Issued 12 times annually—including 4 special numbers (not circulated in the business field). Subscription $2.00 for 8 numbers. Foreign: $3.50. 50c the copy.

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December 21.

Dear Boss:

Like you say, advertisers are the life's blood of a magazine and we have to have them. Recently I got out the classified phone book and took down their list of motion picture producers: what a list of prospects, there must have been three hundred of them. I thought, "Gee, if we could get all those people in the book we'd make a fortune." So I started out to make the rounds and see if we couldn't get us that fortune.

Now, if you wanted to tell anybody about this it wouldn't be such a good idea for me to say just who these people are. But they are here. Not quite as bad as the old story . . . you remember: The ad manager of that company in the middle west who received a direct mail piece about commercial movies from some address on Sixth Avenue. It looked pretty good so the next time he was in New York he looked them up; walked up Sixth Avenue and found the number all right, but guessed it must have been a mistake because this number was a pawn shop. "Better check, anyway," he thought, so he went in.

"An overcoat he wants, *nu?*", said the proprietor. "Maybe a watch, genuine Hemmilton with 17 jewels: look, a nifty, ain't it?"

Our ad man told him no, he must have the wrong address and showed the tri-ball mogul his direct mail piece. "That's right," said the proprietor. "But it's my son, not me." He went over to the back stairs and hollered, "Hey Abe, come on down, gentleman for peekchures!" No. I didn't find any commercial producers in a pawn shop, but I did find one holding down a desk in a land office.

This gentleman told me he was a "retired Hollywood producer" who was willing to apply his talents to the making of superior quality motion pictures for American industrial firms. "This is just a place where I get my mail and receive my phone calls," he said deprecatingly, "my studio is located in New England."

"New England?" I asked. "Yes, in Connecticut, although I still make some of my pictures in Hollywood."

I told him that I was very interested in learning more about his work, that it certainly sounded interesting. He said that although he operated in a pretty big way it was just sort of a hobby with him and he hoped I understood that of course he couldn't divulge the names of any of his clients as that was simply not done among the better producers.

I can understand that perfectly well; I'm going to play ball with him. I'm not going to divulge his name either. Incidentally, he has kept his secret pretty well. Nobody else seems to have heard of him, except the classified section and, of course, that magazine which published a list of "recognized" commercial producers some time ago.

Then there's that building over on Seventh Avenue. We know some of the people there pretty well, you know, good friends. And I thought it would be a swell idea to spread the good word around among their many neighbors, mostly all commercial producers, according to that magazine. That's right, too, they are. One of them told me this:

"Sure, we make commercials, we make anything, we'd do GWTW if you gave us the money." Well, that seemed fair enough, but what about script writers and that sort of thing, there is a rumor that you have to have fellows who are trained in advertising technique to write good business film scripts. He said, "Aw, that's hooey, they're movies aren't they, if its movies you want, we can make 'em." Boss, if you know anybody who wants movies and wants 'em *cheap*, let me know.

I wish you knew how hard it is selling ads in this town; I'll bet I could have signed up a dozen of those fellows. Your policy is all wrong. After all, its a man's own business about who his clients are and pictures that he has made, and boss, you don't realize how touchy some of these people are. Now if I have to get some dope on them before I get out the old meat-ax, how can I sell any advertising, tell me that. If they're no good we'll find out about it eventually, anyway. How about it?

Ed. Note. *No sale.*

No commercial sound motion picture or sound slide film can be any better than the scenario that provides the sum and substance of the story to be told.

Recognizing this fact, we have assembled what is acknowledged to be the most capable creative staff in the commercial sound picture industry.

THE TRUE MEASURE OF WHAT WE CAN DO IS FOUND IN WHAT WE HAVE DONE

Wilding Picture Productions, Inc.

Catering to a select clientele who demand distinctive and outstanding Sound Motion Picture Productions for Commercial Application.

NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD

RESERVE POWER

CAMERAMEN depend on the extra ability of each Eastman negative film to meet inevitable emergencies, and by so doing to help maintain exacting shooting schedules. This reserve power always has distinguished Eastman raw films.

Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
when little light is available

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

THE DA-LITE CHALLENGER SCREEN is the only screen with square tubing in the tripod and extension support to hold the case aligned—the only screen that can be adjusted in height, merely by releasing a spring latch and raising the extension support. There are no thumbscrews to tighten. 12 sizes from 30" x 40" to 70" x 94" inclusive, from $12.50* up.

FOR FULL DIVIDENDS

FROM YOUR 1941 FILM INVESTMENTS

Show Pictures

ON DA-LITE SCREENS

(Reg. U. S. Pat. Off.)

One of the leading producers of business films stated it this way, "A good screen, which presents each picture at its best, is as necessary for the success of any film as good photography and careful direction."

When you choose Da-Lite screens for your 1941 business films, you benefit from 32 years of specialized experience in screen manufacture. Because of their time-proved projection qualities and advanced features that make for greater convenience, Da-Lite Screens are first choice of leading producers, distributors, and users of business films.

A FEW OF THE 1940 PRODUCTIONS SHOWN ON DA-LITE SCREENS

"MAKE SERVICE PAY A PROFIT"—produced by *Associated Sales Co.* for Minneapolis-Moline Power Implement Co.

"THE BEST SEAT IN THE HOUSE"—by *Audi Vision Co.* for C. F. Church Manufacturing Co.

"THE CASE FOR COAL"—by *Ray-Bell Films, Inc.*, for Northwestern Fuel Co.

"SMOOTH SALE-ING"—by *Brobuck, Inc.*, for Toastmaster Products Division, McGraw Electric Co.

"A WORD TO THE WISE"—by *Chicago Film Laboratory, Inc.*, for National Retailers Mutual Insurance Co. and Federal Fire Insurance Co.

"HELPFUL HENRY"—by *Pat Dowling Pictures* for International Harvester Co.

"GREEN ACRES"—by *Films of Commerce, Inc.* for National Fertilizer Association.

"HIS WIFE'S VACATION"—by *Haig and Francisco* for Jewel Tea Co.

"AUTO-LITE ON PARADE"—by *Jam Handy Picture Service Co.* for Electric Auto-Lite Co.

"EASY PICKINS"—by *Burton Holmes Films, Inc.* for J. I. Case Co.

"FIVE FOR ONE"—by *Frederick K. Rockett Co.* for Richfield Oil Co.

"THE TRAVELER"—by *Ross Roy, Inc.*, for Chrysler Division, Chrysler Corp.

"BOTANY CLOTHES THE NATION"—by *Spot Film Productions* for Botany Worsted Mills.

"IT HAPPENED TODAY"—by *Talking Sales Pictures, Inc.*, for Conference of Hospital Service Plans.

"YESTERDAY, TODAY AND TOMORROW"—by *Wilding Picture Productions, Inc.*, for H. J. Heinz Co.

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As We Take Inventory

• AN EDITORIAL •

☆ As 1941 rolls up a prophetic curtain and we balance last year's sundry bills and tax receipts, the figures show that the impressive sum of nearly two hundred thousand copies of this journal have been laid on the doorsteps of American business. Last month, for example, advertising supporters of our humble efforts had the good fortune to share in 170,000 pages of reprint matter that went into the mails at the expense of those who felt themselves well served by this material.

The pages of *Business Screen* have been addressed to business executives as an educational effort to aid them in securing the utmost benefits of the visual media we serve. We show no preference to slidefilms or to motion pictures since each has an individual and vastly different field of service. But we have brought to all who might conceivably make use of these tools, the latest and most thorough information on their application and use.

The results of these efforts have been gratifying. *Business Screen* frankly wasn't founded to make someone's fortune and it hasn't. But the editors have had the satisfaction of receiving hundreds of direct inquiries; of seeing many film programs instituted among readers as the result of direct editorial or advertising suggestions. The publication of an annual audio-visual equipment buyer's guide has opened new channels of interest as well as serving those who represent this side of our field with the *first publication of its kind* ever attempted for either the educational *or* the industrial buyer.

So we take stock for the coming year, having grown stronger by the difficulties of the road behind. Our register of advertisers is a veritable blue book of the industry's most responsible concerns; the restrictive policy which bars a good many would-be ads from every issue has been a healthy influence benefiting those who represent the industry's best elements as well as simplifying the reader's selection. Because we believe that we *are* part of an *industry*, that guiding policy will continue in *Business Screen* through the years to come.

From the industry's point-of-view, 1941 promises to be a great year. President Roosevelt's recognition of the film's value as an instrument of education and information and its widespread employment by all branches of the government and the defense services is equalled in the industrial field by increasing numbers of sponsors returning year after year to make new programs. Through all of this production a single important rule is observed—*that minimum standards of professional theatrical quality must be maintained on the screen.* Few sponsors of importance will risk their concern's own hard-won business reputations by violating this code in the film any more than they would in printed advertising or on the radio. Certainly this does not imply an endorsement of extravagance but simply the maintenance of truly professional standards on the part of both producer and sponsor, no matter what their size or financial rating.

BUSINESS SCREEN

THE MAGAZINE OF COMMERCIAL AND EDUCATIONAL FILMS

RIGHT off THE REEL

♦ Under the rules laid down by the American Academy of Pediatrics, their new educational-to-the-public film *When Bobby Goes to School* may be exhibited to the public by any licensed physician in the United States.

All that is required is that he obtain the endorsement by any officer of his county medical society. Endorsement blanks for this purpose are obtained on application to the distributor, Mead Johnson & Company, Evansville, Indiana.

Such endorsement, however, is not required for showings by licensed physicians to medical groups for the purpose of familiarizing them with the message of the firm.

When Bobby Goes to School is a 16-mm. sound film, free from advertising, dealing with the health appraisal of the school child, and may be borrowed without charge or obligation on application to the distributor, Mead Johnson & Company, Evansville, Indiana.—*The Journal of American Institute of Homeopathy.*

♦ A new sound-slide film depicting the dishwashing service rendered by Economics Laboratory, Inc. of St. Paul, is now being shown to hotel and restaurant men. This unique method of educating kitchen crews on efficient and economical dishwashing is proving popular with operating executives for in fifteen minutes it shows the importance of a careful check-up of dishwashing equipment, using illustrations which show proper techniques.

The slide-film method of presenting the service story was decided upon by Economics Laboratory, manufacturers of Super Soilax, as the quickest and most effective method of getting this message to managers, assistant managers, stewards, dieticians and the like. The film is capable of being projected on an office desk under ordinary light in as little as 12 minutes.

♦ Sound motion pictures providing simple and practical instruction in all phases of mechanical trades, such as tool and die making, precision measuring and layout methods, machine tool set-up and operation, and related subjects, are now being distributed by the Film Productions Co., 1504 Hennepin Avenue, Minneapolis. More than a year of research and planning went into the preparation of these 16-mm. films. Full use is made of animated drawings, microphotography, slow motion and many other advantages of motion pictures. They are expected to prove valuable in the training of skilled workers needed to complete the new national defense program.—*Iron Age.*

Business Screen Names Art Director

♦ The editors of BUSINESS SCREEN announce the appointment this month of Dan Runyan, well-known advertising illustrator, as art director. Expanding service to advertisers and the increasing number of pages in 1941 issues (this number shows a 10% gain) made the staff addition necessary.

THE SOUND TRACK

Published by CASTLE FILMS Inc.

THE SOUND TRACK *appears as a means of keeping you informed about the use that various industries are making of motion pictures through the producing and distributing organizations of Castle Films, now in 26th year of service to American business.*

BERWIND • CARRIER • CHESTERFIELD • MEAT BOARD

"YOU AND BERWIND"

Castle Films selected Hicksville, Long Island, for the exterior locale of a five-reel, all-dialogue motion picture produced for the Berwind Fuel Company of Minneapolis, the third picture that this company has made through the Castle organization. A cast of well-known actors worked weeks in sound studio and on location on what is definitely one of the finest examples of sales training films. James Kirkwood, a performer of wide experience, and Ted Newton, who now is making a name for himself in the cast of the current Broadway success, "The Man Who Came to Dinner", were among those in the cast. The movie, "YOU AND BERWIND", is doing a splendid job telling coal dealers how to sell heat and how to service customers.

* * * *

AIR-CONDITIONING PICTURED

Carrier Corporation's interesting and informative IGLOO at New York World's Fair provides the setting for a new film story of modern air-conditioning which will soon be ready for release. The production will picture and explain the importance of heat and cold, humid or dry air in modern homes and industries with examples of installations of unusual interest.

* * * *

CHESTERFIELD "SATISFIED"!

Last October, Newell-Emmett Co., Inc., extended a sectional service which Castle Films Distribution Service had been rendering in the interests of Chesterfield cigarettes to include every state in the Union, together with Alaska, Hawaii and the Philippines. Originally, Castle operators were used for an intensive motion picture campaign in only three states, New York, Pennsylvania and Missouri. The success of the coverage obtained in those states led to the addition of five others. Then, in October, the campaign was made nation-wide. The service consists of providing showings for two motion pictures, March of Time productions, entitled "TOBACCOLAND IN THE U. S. A." and "PLEASURE TIME", the latter featuring Fred Waring and his radio group. Hundreds of Castle projectionists, equipped with 16 mm. sound projectors, are used in this service which includes reports to the client in advance of showings, reports on the showings and liberal use of Chesterfield literature and posters.

* * * *

"MEAT AND ROMANCE" DISTRIBUTED

Castle is showing the sound picture, "Meat and Romance", produced by National Livestock and Meat Board of Chicago in collaboration with the Bureau of Home Economics of the U. S. Department of Agriculture and the American Medical Association. Two million, five hundred thousand women in home economic groups, women's clubs, societies and other large audiences of housewives and home-makers will be entertained and informed by this picture all over the United States. The presentation includes valuable information on the buying, preparing, carving and serving of meat, and offsets erroneous ideas about meat in the diet.

* * * *

Castle Films' productions of a topical nature are being used increasingly by sales managers to provide variety and relief in their sales and dealer meetings. Three such Castle films, just released, are *"News Parade of the Year"*, *"Football Thrills of 1940"* and *"Super Thrills in the News"*.

"Popular Sculpture" is the title of a one-reel motion picture made for Procter & Gamble through the National Soap Sculpture Committee for distribution by the producers through schools nationally and in Canada.

The Finishes Division of the E. I. du Pont De Nemours and Co., Inc., in its campaign to stress styling in color, is using successfully, coast to coast, a two-reel, all-dialogue movie produced by Castle Films.

Studio production scene during the shooting of "You and Berwind", a new five-reel, all-dialogue motion picture just produced by Castle Films for the Berwind Fuel Company of Minneapolis for dealer training.

Castle Films is distributing two Chesterfield motion pictures nationally, "Tobaccoland, U. S. A." and "Pleasureland", through Newell-Emmett Co., Inc. The contract calls for distribution also in Alaska, Hawaii and the Philippines.

CASTLE FILMS

30 ROCKEFELLER PLAZA, NEW YORK • FIELD BUILDING, CHICAGO • RUSS BUILDING, SAN FRANCISCO

Producers, Distributors, Exhibitors of Business Motion Pictures

WOULD YOU GIVE A PENNY A MINUTE EACH FOR THEIR

Unhurried Attention?

A penny a minute each to show them what you have to sell . . . to tell them about it . . . to demonstrate its uses. . . That's what a talking picture can do for you . . . when backed by a Modern plan of showing.

Here's where we come in . . . to show your picture *in any part of the country* you specify, before any audiences you specify, and when you specify.

That headlined cost of a penny per person per minute is being conservative. We are screening many pictures for less, much less.

WHY NOT INVESTIGATE?

In thirty minutes we can explain how your present or future talking picture can be shown to the right people in the right places at the right time and in the right way . . . at a low cost. Phone CIrcle 6-0910 in New York, or write us, now.

MODERN TALKING PICTURE SERVICE

MODERN TALKING PICTURE SERVICE, INC.

9 ROCKEFELLER PLAZA • NEW YORK, N. Y.

PEOPLE ARE PICTURE-MINDED

● From the repetitious patterns of ancient Egypt's hieroglyphics with their familiar "man-in-motion" technique, up through the first Dark Age when the monks laboriously picturized their colorful illuminated scrolls we've carried on a pictorial tradition first hewn in stone on the cave walls of prehistoric time.

Show a man a train and what does he see? Long after the familiar streamlined mechanical thunderbolt has hurtled by, visions of distant cities remain in his mind's eye. Trains are *travel*, just as the radio is *music*, *drama* or any other desired result it can accomplish. By their symbols we know them. Any shop girl behind the cosmetic counter knows better than to sell the unlovely mess in a jar for its own sweet-smelling self. What she's peddling is romance, adventure and *results*.

Take a Tip from the Movies

The scientific slant on all this gets down to cases in proving the tremendous advantage of the eye over the ear in our learning processes. A simpler lesson in salesmanship awaits you at the neighborhood Bijou. Although you actually never left your seat, it would be a pretty dreary evening if you didn't figuratively gallop through the mesquite beside the heroine or tingle with apprehension as the villain's dagger glittered in the moonlight. Many a devotee has spent sleepless hours long after his glamour girl's lissome curves were back in the reel cans.

All this and buying results too. The now timeworn example of trade following the film (in reverse) was embodied in Clark Gable's undershirtless moment in *It Happened One Night*. That cost the men's wear business a pretty penny.

But the beneficial influence of the screen more than makes up for this slight omission.

In the field of fashion and travel, in sports and interior decoration Hollywood has made its mark. Exploitation departments are not permitted the luxury of advance arrangements for this sort of thing, strictly speaking Hollywood's entertainment product is still entertainment, pure and simple. But the results of ordinary everyday script situations are sufficient in number to provide plenty of tieup opportunities.

It's a Picture Era

Radio's biggest moment will arrive with the perfection of television: the newest successes in periodical publishing are the picture books, Life, Look, and similar ventures. The amateur camera vogue is just now settling down to normalcy. In the daily press, wirephotos and radio transmission of pictures has brought new satisfaction to those who prefer to "see" their news. Newsreels and the propaganda films of the European belligerents bring the battle lines close to home.

Behind all of this lies a new perfection of technical equipment. In the laboratories of the great photographic suppliers and manufacturers, in the studios of the film producers new heights in efficiency and realism have been reached. In color and sound and even in dimension, the motion picture can capture in unchanging definition the exact interpretation the sponsor desires. This presents a broad vista of sales and advertising opportunity: envisions horizons of interest as yet little explored. To the sponsor of such films, results are amazing in proportion to the cost of the program.

In this eventful complex age of mechanical progress and social deterioration, the film has unique powers of realism and interpretation. In a world where economic rules have been swept into oblivion by the onrushing tide of history, we live by the news of the day. The printed word has lost considerable dignity in the crossfire of propaganda and conjecture. The realism of the newsreel camera, subject to the same censorship, is probably the most accurate reporter of the current scene abroad.

What Will 1941 Bring?

If long-awaited television "arrives" this year, a new method of bringing pictures to the people will surge into instant popularity. But in the meantime the annually increasing number of projectors in both business and educational markets has widened the field of prospective audiences to million-fold numbers. No hamlet or town is unserved today: in larger metropolitan centers complete school systems have been equipped for all types of visual presentation. Distribution services have also widened their scope so that new programs can quickly and economically be brought before the client's selected audiences.

In this picture-minded era, color, sound and dimension on the screen will bring new wonders before eager and expectant audiences everywhere. Perhaps among them will be scenes of a new and better world at peace and work.

AMERICA'S CLUB GROUPS AS FILM AUDIENCES

● In the meeting halls of free, democratic America lie the strength of the nation; Americans who can "talk it over" and who can listen to the words of responsible leaders on all questions of political, social and economic importance have nothing to fear. The roots of fascism and communism do not flourish in the light.

Most "group-minded" of all nations, Americans are naturally gregarious "joiners" who actively interest themselves in many kinds of movements. These serve both the individual and the worlds of business, religion and social enterprise to which they are dedicated. Their recent history has been rich and flourishing; membership in almost every kind of national organization has been on the upgrade for the last few years after several depression-dips during the past decade.

Serve Many Individual Needs

Respectively, the largest organizations in the country are those with a fraternal or religious background. Those dedicated to business ethics and the fellowship theme have an important field all of their own. The 1940 membership statistics of a few of these typical organizations will illustrate their widespread influence:

Latest membership totals show that the Elks (B.P.O.E.) now have in excess of 500,000 members in 1,400 lodge organizations. The Knights of Columbus membership as of June, 1940, was 419,111, including 33,734 members in Canada. This membership is distributed among 2,474 individual units, or "Councils": 2,281 in the United States; 193 in Canada.

148,000 Members of Rotary

The 3,279 Rotary Clubs affiliated with Rotary International in the United States alone had over 148,000 members last year. An additional 8,000 members in Canada belonged to the 160 units located there. The Lions were next in membership figures with 138,000 American members belonging to 6,000 Lions Clubs in the United States. The Lions are also very active in South American countries and a Spanish edition of The Lion, the Club magazine, is published especially for this membership.

Kiwanis International had a total of 104,346 members as of the first of the year belonging to 2,044 units in the United States. 5,064 are members of Kiwanis in Canada.

Commerce Groups Important

The ranking federation of business men's organizations with which local Chambers of Commerce throughout the nation are affiliated is the Chamber of Commerce of the United States in Washington. This organization reports a total of 1,480 local organizations affiliated which in turn have an underlying membership of 635,694 business men.

Younger business men have been active supporters of the United States Junior Chamber of Commerce which has its national headquarters in Chicago. This organization has been particularly active in recent years in its sponsorship of national events of importance. 110,000 influential young business leaders representing 1,000 communities in 42 states are members. The Junior Chamber publishes Future Magazine.

Farm Groups Make Progress

Through the Farm Bureau Federation and such organizations as the National Grange, the American farmer makes his voice heard in the legislative halls of Congress and in his own state. 4-H Clubs and the Future Farmers movement serve the farm youth and have contributed immensely to the progressive trends recently noted. Co-operative marketing associations have a similar influence in rural affairs.

Both rural and urban in their aspect are the American Legion Posts throughout the nation and other veterans organizations such as the Veterans of Foreign Wars. The Legion has a powerful voice in the affairs of the nation. Women's auxiliaries to these groups are equally influential.

Women's Clubs Leadership

Probably more beneficial civic progress has been made through the counsel and co-operation of the local women's organizations than through any other influence. In national affairs, the National Federation of Women's Clubs keeps track of local affairs and co-ordinates activities. Membership in women's groups has been constantly increasing in recent years.

How do films serve these interest groups? Through the facilities of national distribution organizations and sponsors, several hundred sound motion picture programs of general national interest are annually provided for club, lodge and other group showing purposes. Subjects range from public relations topics with little or no advertising content to direct product films detailing the manufacture or use of the sponsor's merchandise or other products.

Such films have a strong appeal to women, particularly those informed women whose interest in consumer education has grown tremendously in recent years. But public relations topics have also grown in favor and film interpretations of various social and economic questions are popular with al types of adult groups. Entertainment is still a primary asset and straightforward factual material that carries a convincing message nevertheless needs to be of good theatrical quality in its production technique.

♦ Different treatments appeal to different types of groups and films, like other media, must be directed with a sympathetic understanding of the popular taste. Films aimed at farm audiences, beside technical perfection on matters of common rural knowledge, must be in the vernacular of the average rural audience. Hollywood observes the strict rules of casting, so must the commercial film producer but with even greater care because the film is generally aimed at the special interests and occupations of the audience.

One of the outstanding successes in recent years has been the annual film program of the American League of Professional Baseball Clubs. Under the direction of Lou Fonseca, the League's educational director, films of excellent theatrical quality have been produced for widespread national circulation during the winter and spring months. Each annual production is greeted with acclaim and the demands for showing so large that they can never be completely fulfilled even with the League's large allotment of prints.

Films Stimulate Memberships

The showing of a well-selected sponsored film, adequately promoted, will often bring out the largest attendance of members. The evenings on which baseball films are shown, for example, set new attendance records for lodges and bring out members who may not have attended for months previously. Similarly members consider such evenings well-spent and their social success encourages an even greater proportion of showings during the season.

Pictures which have enjoyed wide circulation among audience groups such as these in recent months include the *Middleton Family* (Westinghouse), *Yours Truly, Ed Graham* (Life Underwriters), and similar subjects by well-known sponsors like Heinz, Dodge Division, Coca-Cola, etc.

Such films reach club audiences by "request" bookings in which the club or organization provides the projector or by the all-inclusive method of arranging complete distribution plans including the promotion, booking, and projection service of club shows in quantities, thus assuring a large number of audience totals as a return on the production cost. When a competently produced film is so promoted and planned, its appeal to the club's entertainment committee will result in acceptance and invariably (*Please turn to Page* 36)

FILMS ROLE *in* DEFENSE

● WITH CALENDARS TURNED to a significant 1941, Americans faced a year of challenge. Not only the challenge laid down by the President for the tremendous task of arming an America at peace and Britain at war but the equally large tasks of maintaining the nation's own business economy and of thus helping to meet the tremendous cost of the emergency with the revenues of profitable business and trade lie ahead of us.

Other and equally significant tasks are related. The job of building good-will with our neighbors in South and Central America is one of the most important of these. Another is the swift and effective training of the rapidly mounting thousands of new enrollees in our growing Defense forces. And last, and not the least of all, is the all-important job of uniting public opinion to the single purpose behind all of the rest—the biggest job of them all—that of affirming the virility and strength of our Democracy itself.

In several issues past, BUSINESS SCREEN has outlined in a general way the usefulness of the film medium in helping in the accomplishment of these tasks at hand. The time has come to survey as thoroughly as possible all that has been done to date and to note some specific recommendations which will be particularly helpful in speeding the job in the future.

Surveys Now Under Way

♦ As this is written, BUSINESS SCREEN'S editors are undertaking a complete and very comprehensive survey of the entire government and defense film programs. Already noted are activities under the direction of Leo Rosten who currently heads up military instruction films production (via Hollywood); new distribution plans for government "policy" pictures and a detailed breakdown of each department's role in the present national program will be a part of the next number of BUSINESS SCREEN.

Of the entire situation this much can be said. Nothing much has been accomplished with either training or public relations films based on the needs of national defense. Too many other important projects stand foremost in the departments concerned. The same is true of foreign relations activities. With the U. S. Film Service no longer operating, Agriculture, Interior, State, and other departments manage their programs independently. The need for a centralized distribution or planning board is apparent.

BUSINESS SCREEN'S survey will deal with such direct phases as industrial co-ordination; South-American relations: vocational training and all phases of military education. A capable and experienced commercial film industry stands ready to serve both government and business in meeting the tremendous tasks of the hour: it is important that both know and understand the possibilities of that service. As we go to press one further note comes in a Washington letter (details of the Army's new Morale Divison):

Gen. George C. Marshall, army chief of staff, told commanders of the four armies:

"It will task the skill and wisdom of leaders of all ranks to mold these citizen-soldiers into a unified army prepared to accept cheerfully the rigors and long hours of training, the fatigue of marches and the discomforts and hardships of service in the field."

The Army Motion Picture Service, a section of the morale division, will be extended to cantonments housing National Guard and selective-service trainees. It is planned to have two theater buildings at each cantonment, seating 1,000 men each, and at larger tent camps "big top" tents will accommodate more than 2,000 spectators. For troops in the field mobile motion-picture units will be available with training and entertainment material provided.

BRITAIN'S FILMS IN WAR-TIME

A digest of film usage in Britain by the editors of Sight and Sound

♦ The film has a different appeal to the different services. To the R.A.F. it is primarily an instructional instrument and their series of films on the theory of flight, meteorology and kindred subjects rank amongst the finest instructional films that have been made. It is only within the last few months that the Force has been sufficiently persuaded as to allow facilities for taking pictures of the various commands in action. As propaganda both at home and abroad some of the results are first-class, especially a recent item made on patrol with the Coastal Command.

The Navy has mainly used the film as entertainment for ships' crews at sea or on foreign stations but since the start of the present year and especially during the Norwegian Campaign it gave facilities to news reel cameramen to be in H.M. ships with the result that some of the most lovely and some of the most exciting sea shots ever seen have been taken. Oddly enough the Board of Admiralty has not emulated the Royal Air Force in having instructional films made. Yet in navigation, sailing, gunnery and engineering there are numberless subjects, instruction in which could be facilitated by judicious use of films. There was a chance just before the outbreak of war that something might be done but since then the matter has been left in abeyance.

To the Army the film has been a mild means of giving recruits instruction in some aspects of musketry and mechanisation but it has never been used as fully as it might for instruction in strategy and tactics. With the new developments in the Army educational work, there is every likelihood that the teaching film will be as extensively used as in ordinary educational work since there is now a very fair supply of projectors in most Commands. It has also been suggested to the Central Council of Adult Education in H.M. Forces that courses on Film Appreciation should be inserted in the curriculum, since the experience of occasional lectures to units in S.E. England and Scotland shows that this is a popular subject.

Editor's Note: The value of these notes to those who are planning America's new tasks in defense preparations is obvious. Britain's success in the field of documentary film production is well-known to film-makers and this experience has been carried over to the new and vital task of carrying on during the blitzkrieg. With the practical viewpoint and technical perfection for which our business films are famed, America possesses the ingredients for equally outstanding success.

Films in the Dominions

♦ To-day it is more than ever important that the various portions of the Commonwealth should contrive to understand one another. It is good news, therefore, that the Imperial Relations Trust though reducing its activities in other directions, is continuing its film work, for the film is one of the principal ingredients for cementing the good will and mutual understanding which is so necessary. As a result of a visit paid to New Zealand and Australia this spring by their film officer, Mr. John Grierson, steps have now been taken on his recommendation to send to each Dominion a small collection of films which can form the nucleus of a library comparable to Sir Harry Lindsay's Imperial Institute's Empire Film Library in this country. Before Mr. Grierson left the countries he established a small committee to co-ordinate their own production of official films as well as to act as the body supervising the distribution of films from and of Britain.

It is also satisfactory to note that some of the Ministry of Information's productions are designed for imperial distribution and that the British Council has produced in *Atlantic*, a Mary Field diagrammatic film, supervised by Professor Newton, the prototype of a common history teaching film for use in all parts of the world. Though extremely condensed, this film shows how the cinema can be used as a unifying force. The Imperial

(*Continued on the next page*)

"THINGS TO COME" ALEXANDER KORDA

Relations Trust have also had produced for general circulation within the British Empire a film on grass breeding at the Aberystwyth station, since this is a subject of common interest to all agricultural communities.

Urge Films to Train Recruits to Industry

♦ Industry is clamouring for more and more workers to give the Forces the *material* to see this thing through. The Minister of Labour has stressed the importance of a tremendous speed-up in training men and women to take their places in this new burst of constructive effort.

So far, little consideration seems to have given to the *role* which the film might play in training these new recruits to Industry. Most industrial workers have to perform physical movements and the film has already proved its ability to analyze movement, as witness the series of physical education films that have been produced over the past few years. As a first step, therefore, towards putting new hands to the bench, thought should be given to devising a group of handicraft films on the proper methods of using tools and machines of all kinds. To this direct instructional group should be added a further series showing the relation of the individual act to the whole process. By such means the General Post Office managed by its films to sustain and improve its output through showing each member of its staff that, no matter how humdrum his job, he was contributing to the work of the whole department and that without him it would be so much less efficient.

76 Traveling Film Vans

♦ Within a few weeks the Minister of Information informed the world through the press and wireless that a fleet of 76 vans would visit villages not served by cinemas. Talkie equipment would be installed in halls and schools and country people would see films both instructional and entertaining. In the long winter evenings, the Minister pointed out, these free shows should serve a very useful purpose. At the meeting at which this announcement was made, three of the 20 films made for the purpose were shown, even though the Select Committee recommended that documentary films which do not require immediate and widespread distribution (like the five-minute shorts) should be distributed on a commercial basis and earn what rent they can.

LATIN-AMERICAN RELATIONS

A Common-Sense Proposal on the Use of Motion Pictures

● AMERICA has long led the world in the quality of its entertainment films. Shown in movie houses around the world they have no equal in popularity and no limit in marketability excepting the barriers imposed by unfriendly political regimes.

But America can take a lesson or two in the use of the film for purely nationalistic purposes and for the publicizing of national aims. In the European war, for example, both Germany and Great Britain are showing many significant film subjects both at home and abroad.

Two German films have been notably "successful" in their reporting of German war strategy and recent military history. The first, now popularly known in America as *The Baptism of Fire* details an account of the Polish campaign; the second, now showing in a few isolated centers in this country, reports the invasion of Norway, Belgium, the Netherlands and France.

On the British side no attempt has yet been made to present a similar chronological record of the war to date. But the film has been employed with outstanding success for many training tasks for both workers and recruits, and has been employed for propaganda in feature productions (i.e. *The Lion Has Wings*). A weekly news reel is also now being sent abroad for showing throughout the Dominions. While few of the other countries at war have done anything significant, America can well afford to compare notes and to look forward to the utilization of our own unequalled production facilities for the education of citizens at home as well as the information of our neighbors in Latin America.

Our neighbors in Latin-America welcome *entertaining* films from the North. That their preferences are different is well-known to those who have produced film subjects for sale in this market; certainly nothing dull or unimaginative has any better chance for success than in the United States.

A definite workable plan for the use of films might well begin at home. The promotion of Southern travel by those agencies interested in that phase and their showing of scenic films of all South American countries would provide welcome fare for group audiences. This same method might be applied in Southern showings. Similarly business film exchanges might easily be inaugurated by companies financially interested in market development both for South American products here and for American goods in the Southern Hemisphere. From these comparatively unimportant rivulets a larger flow might easily begin to

It can't happen here and it won't

This was the home in London of our English contemporary in cinema letters. The picture is an editorial in itself but the lesson it teaches Americans is worth repeating.

England's defeat of Hitler was predicated on the force of a powerful French army; that army collapsed through weakness behind the lines—because of an industry that provided outmoded or insufficient weapons. America's defense and England's future victory now depends on industry and American business is now our first line of defense—just as it always was.

Everything that keeps American business *going* and *prosperous*—*healthy and strong—helps keep democracy alive.*

LATIN-AMERICA'S FILM MARKETS—A SURVEY

Costa Rican Theater Statistics

♦ There are about 50 theaters in Costa Rica, all wired for sound, with a total seating capacity estimated at 25,000. The seats are filled about four times a week, and the average weekly movie-theater attendance in the country is estimated at 25,000 persons. Fifteen theaters have one projector, and the rest have more than one (usually two). The average age of the equipment is estimated at 5 years. Average admission price is $0.106. Dramatic and melodramatic films are best liked. Yearly gross income at theaters is estimated at $267,000 United States currency.

Educational Film Developments

♦ No educational films, proper, except those exhibited at the Raventos theater for school children, have been shown in schools in Costa Rica. There is no 16-millimeter equipment available at schools, except a silent old projector at the Escuela Normal de Heredia, which is never used; and no plans are contemplated, as far as is known, for adopting this medium of education.

Survey statistics from the Industrial Reference Service of the U. S. Dept. of Commerce (1940).

$20.99
15641

develop; business might easily begin by contributing already available film material to the Latin-American exchange. Voice-over commentary in Spanish or Portuguese may be easily substituted for the English on the sound track.

We Need a Course in Appreciation

The development of cultural and economic relations between the Hemispheres faces its biggest drawback because of our own lack of understanding and information. Latin-Americans don't appreciate the patronizing superiority which a good many of our nationals seem to convey. Both the culture and manners of the better classes in every South American country are far better than some of our own: economic and climatic advantages which made ours a hustling business existence are not necessarily credited to personal initiative by those not so fortunately endowed.

It's worth starting an educational program with our present school generation based on extensive and thorough exploration of these countries in text, lectures and visual presentations. Exchange scholarships are hardly enough: particularly when Latin-Americans who attend our colleges here are too often treated as inferiors by our uninformed youth.

Available Film Material

A great many titles have been placed in sound film libraries on related South and Central American subjects. Mexico is also well represented. Included are a good many "sponsored" subjects on products such as *Coffee from Brazil to You, Yes, Bananas, The Story of Bananas, Exploring the Coffee Continent* and several Grace Line color travelogues. Non-commercial material, for the most part travelogues, include *Rio the Magnificent, Argentina, South American Vista, Land of Mexico, Adventures of Chico*, etc. The last named is an excellent example of the kind of documentary folk-lore subject with educational value.

Aiding Inter-American Relations

The work of the Council of National Defense as co-ordinator of commercial and cultural relations between the American republics, would certainly be facilitated by the adoption of a three-fold film program. The following points are worthy of consideration:

1. Re-editing of a selected group of American social and industrial subjects which could be selected for interest value in South American countries. Films from the aviation, motor, agricultural implement and allied industries are specifically recommended. Such subjects might easily be arranged for through the industries named without cost to the Council.

2. Encouragement of production of new, specifically designed subjects by business sponsors interested in this market. Travel organizations, particularly steamship lines, should be co-operative in such an undertaking.

3. Encouragement of circulation of South American subjects in our country by pre-arrangement with the countries interested. A series of endorsed subjects placed with established distribution agencies in the United States would reach millions of our citizens within a comparatively few months. Products, travel and social subjects would be included.

AN OPEN LETTER TO THE PRESIDENT OF MEXICO

General Manuel Avila Camacho,
President of the Republic of Mexico.

Dear Mr. President:

★ Speaking as one who has enjoyed the hospitality of your country and friendship with many of your business leaders, may I express a word of sincere regard for the prosperity of Mexico and its people throughout the forthcoming years of your able leadership.

We fellow Americans have failed to understand the historic evolution of your land in recent decades; our understanding of your own striving for freedom and equality has been dimmed or forgotten in the solving of our economic and social problems.

Too often, perhaps, we have insisted that you understand these without giving thought to our own sad lack of knowledge of your needs and viewpoints. Today we face about in the Americas, brought together by a common need of safeguarding those institutions of freedom and democracy we both have fought to secure. The feudal totalitarianism which enslaved your peons has been driven from our American shores; it shall not return.

In this common cause, many natural advantages already exist. President Roosevelt and our administration in Washington have contributed generously to the atmosphere of sincere goodwill. In mutual friendships and by a growing appreciation of our related problems, our business leaders share this regard.

Your government can do much to encourage this movement, to the benefit of your people and to their immediate financial profit. Why not *take the initiative* at this hour to set up *your own* program of goodwill directed at the encouragement of further understanding by our citizens? You can bring to Mexico untold millions in tourist revenues as well as increased purchases of Mexican products in our own markets by such a goodwill program.

The now-completed Mexican section of the Pan-American Highway is already attracting 50,000 American drivers annually. As one who has discovered the pleasure and ease of visiting your cities over this route, let me say that countless thousands of other Americans await only your friendly invitation and assurance of comfortable and convenient travel in Mexico to make the journey.

The simplest and most economical method of acquainting these potential visitors with the scenic grandeur of Mexico is the motion picture film. A government-sponsored series of such films made available for widespread distribution to the thousands of clubs, lodges and other organizations in the United States which are available for such showings would be welcomed here. Sound and color would capture the true spirit of your land as well as lend realistic assurance of the ease of travel.

Behind such a program must lie a sincere desire for service and goodwill. These are matters of government policy to which we have already noted your staunch adherence. The immediate result of this suggested program would be one of mutual business profit, but the greater gain in mutual understanding that can best come about through the broadening experience of travel is one which our two countries must view as most desirable in these times.

Sincerely,
O. H. Coelln, Editor
BUSINESS SCREEN

47046

I SCOUT FOR MOVIE TALENT . . .

by Clarence M. Shapiro

☆ ☆ ☆

A Talent Scout's New Book on Hollywood's Requirements Might Apply Equally Well to Commercial Film Production

A. KROCH & SON, Publishers, Chicago

• One of the most interesting little volumes to either the sponsor or director of films, as already noted in these pages, is Mr. Clarence M. Shapiro's *"I Scout for Movie Talent."* In a recent discussion of the subject with the author, Business Screen found that many of the qualities this talent scout looked for in selecting personalities for the entertainment film applied equally well in casting commercial production.

Some of these tips will be helpful to the sales executive, too, in planning his own speeches. With the kind permission of the publishers, A. Kroch & Son, Chicago, we present excerpts from two typical chapters on "Voice" and "Pronunciation." *(For a copy of the complete book see Page 33 of this issue.)*

Some Notes on VOICE

• Occasionally we meet a person who instantly appeals to us for no other reason than his voice. Something in its quality and inflection fascinates us, and we enjoy listening. It is almost musical; as a matter of fact, it is music—the melody of speech!

In romance, in business, or in the professions, voice is of important consequence. Many a youth has wooed and won his lady love with the aid of an alluring voice, and vice versa. Countless business executives have closed momentous deals with the assistance of a robust, vibrant, and penetrating voice that commanded attention and respect at the conference table or stockholders' meeting.

Then there was the attorney who pleaded his case before a jury in a harsh, strident voice and was forced to depend much more on pure legal acumen than the less competent barrister who caressed the ears of the twelve tried and true gentlemen (and ladies) with vocal milk and honey.

Voice Quality Ranks High

Similarly, how soothing to a fevered patient is the gentle, well-modulated voice of the doctor or nurse as they speak words of encouragement. Why, even the Bible says that a soft answer turneth away wrath!

By the same token, the reaction of a movie audience to an artist is greatly influenced by his voice. The handsome hero cannot declare his passionate love in anaemic, high-pitched utterances. Nor can the beautiful heroine vow her undying devotion in shrill, squeaky tones. It would spoil the illusion.

A talent scout, therefore, carefully listens to the quality of a prospect's voice to determine its merits or defects. And what does the scout listen for? Well, as can be imagined, the speaking voice should preferably be low-pitched; that is, in the lower register of the tonal range. In a man, the baritone type of speaking voice is favored over the tenor. In a girl, the mezzo-soprano register is preferred to the high soprano. Naturally an artist cannot always read lines "way down." The pitch must vary according to the emotion or thought involved. It may go into a higher register for one particular phase, and then down again into lower range for another, otherwise monotony will result. Then again, caution must be exercised not to acquire a sing-song quality. The transition from low to high, and back again, must be absolutely natural and flexible. But the basic speaking register should be in the lower portions of the tonal range.

After the pitch of the voice, the next consideration is quality. By that is meant timbre and color. A low-pitched voice in itself is not sufficient. To be appealing, it must also have resonance, vibrancy, and beauty. To illustrate: an ordinary inexpensive violin has the conventional four strings capable of playing the lowest to the highest tones. Yet it may lack the rich haunting tonal beauty of a rare old Stradivarius, and its appeal is therefore nil.

Improve Vocal Production

Likewise the human voice—but with one exception. The tonal deficiencies of the cheaper violin cannot ordinarily be improved upon. But an actor can cultivate vocal beauty by learning correct voice production. This phase of the discussion is a subject upon which countless books have been written, and limitations of space and time preclude any undue elaboration upon it here. There are many excellent vocal and dramatic teachers who can ably render valuable instruction in this respect. Suffice it to say here that proper relaxation of the throat, together with correct breathing and a judicious use of the various resonant chambers and sounding surfaces nature has endowed us with, will produce the quality desired. It requires diligent study, patience, and perseverance, but the end invariably is attained.

I have always believed that a good speaking voice can be developed by using, when one speaks, the lower register of the singing voice. In other words, the artist should start a speech as though he were about to sing in the lower singing register. After a few utterances in this manner—gradually, while still talking—the artist should eliminate any melody or music from the tone and, keeping the resonance and warmth of the singing voice, he should assume a conversational tone. The prospect will note, after a while, that the speaking voice has caught the vibrancy and richness of the singing voice. This suggestion should be beneficial, for to have a good speaking voice is merely to utilize one's singing voice in a conversational manner.

Tips on Vocal Volume

The next consideration of voice is volume. Volume is vocal power, and is essential because a voice must be heard. Regardless of correct pitch and appealing quality, if the audience must strain itself in order to hear what is said the effect is lost. In the theater greater volume is required than in motion pictures, on account of the size of the auditorium and the distance between the actor and his audience. In pictures less power is needed, because the microphone is sensitive and the studio is sound proofed. However, even in the movies, particularly in outdoor shots, we require a somewhat greater volume than is necessary in ordinary everyday conversation.

Accordingly, prospects should always make certain that they are being heard, but at the same time should take pains to avoid excessive volume. It is always wise to note carefully the size of the room and the distance between the listener and the performer, and then adjust one's power accordingly.

Occasionally, for dramatic effect it may be necessary to subdue the voice, at times rendering it barely audible. The listener willingly strains to catch the words; he is attentive and alert. When the desired effect is accomplished, let the listener relax again, by restoring volume and making it easy for him to understand. Obviously, as with pitch-level, volume should never be constant and inflexible, else the result is monotony. Its variations are determined by the emotions expressed.

Resonance and Recording

It should also be noted that a low pitch and a resonant, vibrant quality help a voice record well. If a voice lacks these characteristics its recorded version will be dull, hollow, and colorless. As the actor's voice in a movie is merely a recording, the results of such vocal deficiencies are obvious.

During the old silent motion picture days, an actor paid very little attention to his voice. Vocal quality and its related attributes were entirely ignored or overlooked. But

(Please turn to Page 37)

SINGING WHEELS

THE MOTOR TRUCK MAKERS TELL THE HUMAN STORY OF TRUCK TRANSPORTATION IN A FIRST INSTITUTIONAL PICTURE

● The story of truck transportation is summarized in the narrator's opening words in *Singing Wheels*, the first institutional motion picture presented by the industry and sponsored by the Automobile Manufacturers Association.

"Singing wheels that serve America . . ." is the film's tribute to the trucker. "A vital free enterprise at work. A great industry working to keep those wheels turning." . . . Thus, in sound and pictures as vivid and realistic as the lives of the four million men and women who help keep the wheels turning, the camera captures this vital phase of American business.

Briefly told, the story of *Singing Wheels* is that of commercial motor truck transportation, its service to the public and to other lines of business, the millions of persons it employs, its contribution to highway maintenance and construction and its new and important role in national defense. In its 23-minutes of screen time, it tells in straightforward, realistic fashion this story of an around-the-clock business that keeps a vast flow of goods and commodities moving in cross currents of a never-ending stream . . . serving farm and city, industry, commerce, agriculture and John Public . . . over the network of America's highways.

Of Interest to Audiences Everywhere

To clubs, farm and business organizations, schools, church groups and, in fact to almost every kind of audience, *Singing Wheels* is a "must" for the film program. Although frankly dedicated in the interests of truck transportation, it contains no advertising, asks no contribution of the audience excepting its good-will and understanding. Since that understanding affords those who see the film an intimate glimpse of a business whose ramifications touch every citizen in his daily life, its value is self-evident.

For *Singing Wheels* tells of the more than 18,000 cities and villages in this country which are wholly dependent upon trucks for all the necessities of life . . . of the four million men directly engaged in keeping the wheels of highway transportation rolling. It tells of this in narration and pictures that are imaginative and convincing in their scope. What we see and what we don't see, because most of it happens while we sleep, is dramatically portrayed in this film of the men and machines of a transportation system at work.

Now Being Distributed Nationally

Following its twin premieres (at the National convention of the American Trucking Association in Los Angeles in November and at a Washington showing in December) prints of *Singing Wheels* are being released for widespread national distribution. According to Arthur C. Butler, Manager of the Motor Truck Division of the Automobile Manufacturers' Association, this general program is being followed:

"The circulation of the film has been built around the state motor truck associations. These state associations have been encouraged to show the film to their own members first; second, to legislative bodies; third, to traffic groups, shippers and other individuals who generally use motor transportation.

"By the time they have accomplished these showings, we will have completed our program of contacting national headquarters of such organizations as the American Legion, National Grange, Kiwanis, Rotary, fraternal organizations, civic and church groups. It is our thought to show these national headquarters the film and ask them to write their state affiliates suggesting that they in turn urge their units to request showings of this film from the state trucking association.

State Associations to Co-operate

"We have acquainted all of the state associations with this activity and are encouraging them in turn to get in touch with the affiliates of national organizations as well as to contact local groups of such organizations themselves.

"In some states where the population is quite heavy, individual operators will undertake the projection of the film in certain areas so that in some of the larger states as many as eight prints will be in circulation simultaneously.

"Aside from the circulation through the state trucking associations, the members of the Motor Truck Committee have purchased prints of the film for circulation through their own distribu-

(*Continued on the next page*)

(*Continued from the previous page*)

tion facilities during the coming months.

"In addition to this circulation, prints will be distributed to university libraries, YMCA, metropolitan school systems and other outlets such as CCC camps. For example, we have already allotted sixteen prints to the CCC, who will show the film to three hundred thousand persons within about four months after which time the prints will be released for work in other channels.

"Each state association has been furnished one print of the film along with suggestions on how to obtain effective circulation. Suggestions have been provided state trucking associations such as tying in announcements before and after the showing, passing out pointed facts about the states' own problems after these showings, releasing publicity to the smaller town newspapers, etc. Further, these have been provided with forms for keeping simple records of requests for showings.

Attendance to Be Tabulated

"The method in which we expect to obtain accurate attendance figures is by furnishing each state association with a quantity of self-addressed postal-cards. These postal-cards are addressed to the Motor Truck Committee in Washington and are to be mailed in by the Chairman or Secretary of the group to whom the picture has been shown. As these cards come in, the information will be tabulated, and at the end of the month the original cards will be mailed back to the state associations, thus giving them a record of the showings within their state. In this way, we hope to obtain an unbiased record of actual attendance.

"A series of bulletins are being prepared so that we can currently keep the various state associations informed both on the progress of the program as well as to furnish them suggestions from time to time as they come to our attention.

"Showing may be arranged by contacting the Motor Truck Committee of the Automobile Manufacturers Association, The American Trucking Associations and the state motor truck associations."

1941 TRENDS IN BUSINESS FILMS

● Reflecting a confidence based on sound statistical evidence of sales results sponsors of film programs during '40 brought film production levels to a new high, both from the standpoint of individual numbers and in the all-important measure of showings and attendance. Through its many channels, Business Screen has assembled a weighty amount of factual evidence; through further cooperation the editors hope to present these facts and figures in these pages throughout the early months of 1941.

Round numbers have little real bearing on the *value* of the medium. The great majority of sound films are *aimed* at specific audience groups. These may number as few as ten or a dozen executives: on the other hand, the sponsor of a very popular subject for mass circulation frequently is obliged to *limit* the distribution to *selected* audiences in the top strata of prospects only because of the tremendous demand.

Films More Selective than Ever

Improvement of distribution facilities, ready acceptance of sponsored films by all types of group organizations and by almost every "family" theatre in the country has increased rather than lessened the film's *selectivity*. The sponsor's product story or public relations message may now be told to exactly the audience for whom it is intended. It is *that kind* of medium: this asset further supplementing its already superior realism and dimension.

In the field of screen advertising, the national sponsor is getting full circulation in a majority of all theatres now operating in the United States. He does not want the Class "A" theatre group not now generally open to this type of screen fare. Far more preferable are the neighborhood houses close to the dealer setups and in these advertising reels enjoy both audience acceptance and dealer enthusiasm. Production standards must be jealously guarded and it is especially noteworthy that the light touch of the animated cartoon has proved far more successful than any other form.

Fields for New Sponsors

The film offers particularly strong advantages in 1941 to the manufacturer of consumer goods. In the first place its circulation can be directed into areas of the greatest industrial expansion following new patterns of defense in activity; secondly, its appeal and singleness of purpose assure *delivery* of the sponsor's message in an era where the "excitement" of the press and radio lessen normal reaction to these media.

The whole problem of national defense has created a maze of other situations. Consumer credit, home building and furnishing, agriculture, and domestic buying are just a few of the fields which will be influenced by either the influx of new purchasing power, changes in buying habits, need of increased production and similar results.

Training Need Even Greater

The film's unique powers of demonstration and instruction were never more important than now. As discussed elsewhere in this issue, hundreds of thousands of new enrollees now being organized in Army cantonments will benefit by training films. Such a series based on automobile and aviation engine instruction has already been put in use (see Page 17, Issue 2, Vol. III, Business Screen) in Army schools. Other projects are under way to provide further sound slidefilm and sound motion picture material throughout the Corps.

But what about the other thousands of raw recruits to industry? This vast new influx of unskilled workers need to learn the operation and maintenance of machinery. Capable instructors among older heads are far too valuable "on the job" to be detailed to this task. This is industry's problem: one of the biggest it will have to face in 1941 and one which films can help it solve with immediate advantages in increase of output, maintenance of safety standards, and economy of time.

Summarizing the Trends in '41

Summarizing the trends in '41, the editors of Business Screen would add one final word of caution. Short-cuts in production technique will serve well enough for films utilized within the sponsor's own organization. The public that pays for the technical perfection of Hollywood in its nightly meanderings to the boxoffice (to the tune of 85,000,000 admissions last year) has learned to expect the same perfection in the rest of its film fare. If you expect to show a picture to John Public in '41 you won't need Gable or Myrna Loy; in fact you'll do better in some instances to stick to plain, unvarnished facts.

But be sure your film *looks* and *sounds* according to the standards you set for the rest of your advertising: *successful performances are the least expensive in the long run.*

SERMON TO SALESMANAGERS

You can talk all you want to but . . . about half of what you just said will sink in and half wont. Tell him the same thing again for emphasis and you'll probably find the story a little different yourself. Films, as the producer once said, are "set up to fix this." They take your *best* argument, *put it right* and *plant it deep* with pictures and sound that really sink in. *Insure* the kind of results this gets for you by using sales-training films in '41.

(PHOTO BY A. GEO. MILLER)

10,000 THEATRES

And

JOIN HANDS IN A GREAT CONSUMER SELLING PROGRAM

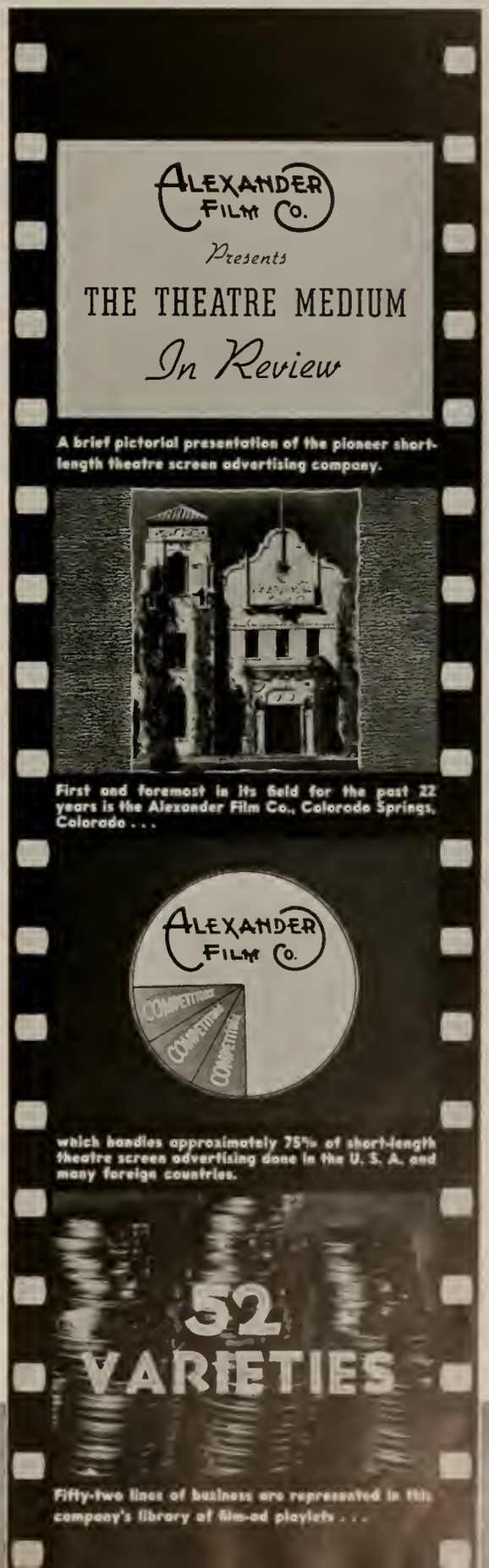
NO LONGER do the nation's glamorous movie palaces constitute a business unto themselves. For they have opened their screens, nearly 10,000 of them, to become partners in a vast consumer selling program.

A market of 41,000,000 movie goers each week has been made available to advertisers for the exploitation of nearly every type of product, from a 5c candy bar to the latest models in streamlined automobiles.

Acting as liaison officer between advertisers and theatres is the Alexander Film Co., producer and distributor of short-length theatre screen advertising. It is through this company that nearly three-fourths of all theatre screen advertising is distributed.

The powerful selling factors of the theatre screen medium are inherent. A combination of sight, sound, action, color, and a ready-made, attentive audience, has been ever present from the early days of motion pictures. But in the 22 years that have passed since the Alexander company first brought the advertiser and the theatre screen together, what may now be called an important advertising medium has reached a peak of efficiency, causing widespread interest among advertising men.

Early skepticism of theatre screen advertising soon gave way to a healthy curiosity and a desire to learn more about the medium. Today, busy motion



ALEXANDER FILM CO.

COLORADO SPRINGS, COLORADO

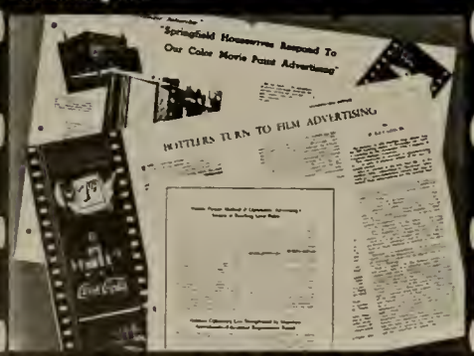
Offices in NEW YORK • CHICAGO • DALLAS • ATLANTA • SAN FRANCISCO

MANUFACTURER COOPERATION

and the company also provides special productions for many of the nation's largest manufacturers . . .

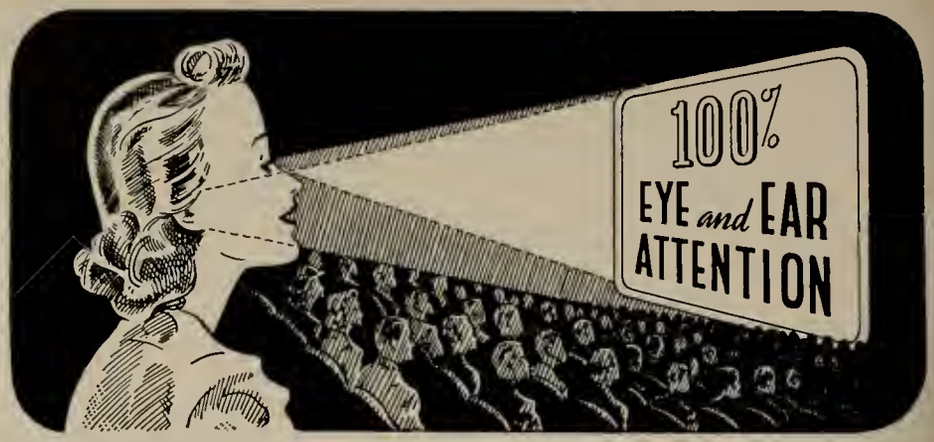
who promote the medium to their thousands of dealers with broadsides endorsing film-ad use.

In addition, about 11,000 local retail merchants now use Alexander syndicated theatre screen advertising . . .



and hundreds have published stories in their trade magazines, testifying to the effectiveness of the medium.

So simplified is the medium that an advertiser can usually sign a full season's schedule during one interview.



READERSHIP is a guaranteed factor in theatre screen advertising. A darkened auditorium—with undistracted attention focused on the screen, all hearing attuned to the commentator's voice — obviously 100% effective circulation.

picture advertising departments in a number of the nation's leading advertising agencies are preparing campaigns each year for distribution in Alexander theatres.

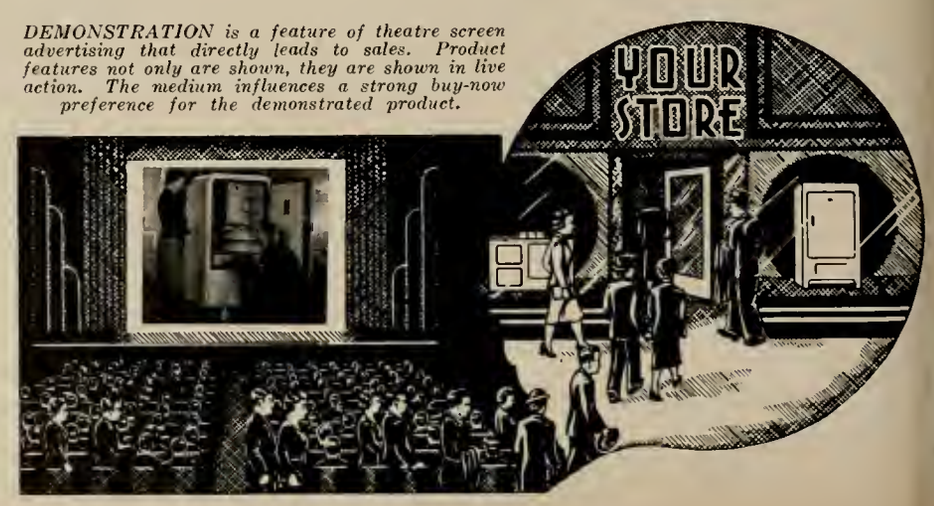
A heavy portion of theatre screen advertising is now being done by retail establishments, representing some 52 lines of business. A corps of film company representatives contact these firms direct and schedule a series of 26 or 52 weeks of service to run in their local theatres. For many of Alexander's nearly 11,000 retail advertisers, schedules call for service to run simultaneously in dozens of theatres throughout their trade territories. The films for these campaigns are selected from the company's library of syndicated advertisements, produced each year according to current advertising appeals for each line of business.

Library films, or playlets as they are called by the industry, are general in character, permitting nation-wide distribution for hundreds of merchants who advertise the same general products and services.

To the playlet is added the merchant's individual signature trailer, produced according to the advertiser's specifications as to printed and spoken copy. The company also maintains a library of several thousand national brand inserts which call attention to specific products. These are included in the service without additional cost at the advertiser's request. The entire unit is usually 60 feet in length—30 ft. playlet, 10 ft. insert and 20 ft. signature trailer.

More recent in the development of theatre screen advertising, yet comprising nearly 40% of the total Alexander volume, is the manufacturer-dealer cooperative plan. Under this plan, the manufacturer arranges for the production by Alexander of a series of specific playlets which are made available for local dealer campaigns. This gives the manufacturer's films distribution not only on Alexander screens but also in the theatres of all member distri-

DEMONSTRATION is a feature of theatre screen advertising that directly leads to sales. Product features not only are shown, they are shown in live action. The medium influences a strong buy-now preference for the demonstrated product.

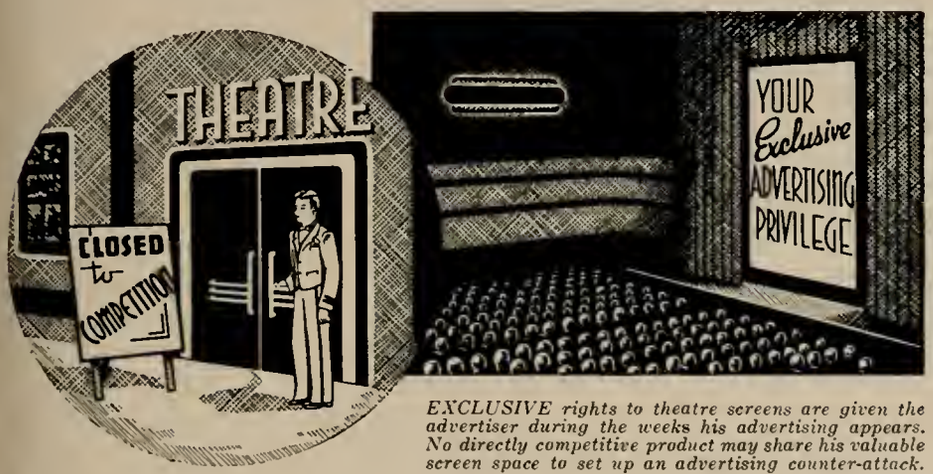


butors of the Association of Advertising Film Companies, a group which controls nearly all theatres open to theatre screen advertising.

In addition to providing the playlets, the manufacturer usually participates in the cost of the dealers' theatre screen programs. Film company representatives merchandise the program to the manufacturer's dealers, backed up by an aggressive direct-by-mail promotional campaign provided by the manufacturer. Each dealer contracts with a film company representative for the amount of service he desires. Billing arrangements vary according to the procedure in effect for handling dealer advertising in other media.

Individual signature trailers are furnished with each dealer's service. Most manufacturers sponsoring dealer-cooperative programs prefer that a standard, approved art design be used for all signature trailers, with change of printed and spoken copy to fit each dealer situation.

Rigid control of the entire dealer-cooperative program is maintained by the manufacturer in reserving the right to approve all dealer contracts before service is started. The amount that each dealer may spend for theatre screen advertising is usually based on a percentage of the dealer's earned advertising credits.



EXCLUSIVE rights to theatre screens are given the advertiser during the weeks his advertising appears. No directly competitive product may share his valuable screen space to set up an advertising counter-attack.

Typical of the dealer-cooperative programs handled by Alexander Film Co. are:

DE SOTO DEALERS' COOPERATIVE FUND - - released by J. Stirling Getchell, advertising agency. Up to 26 weeks of service for each dealer. Specific black and white playlets and Alexander library playlets with De Soto inserts are being used. Billings on approved dealer contracts go to the agency for payment from the De Soto Cooperative Fund.

DODGE DEALERS' COOPERATIVE FUND - - released by Ruthrauff & Ryan, advertising agency. Up to 26 weeks of service using specific black and white playlets, produced by Alexander, featuring passenger cars and trucks. Agency accepts billings for payment from Dodge Cooperative Fund.

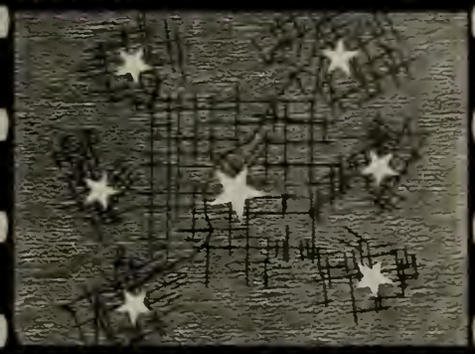
FORD DEALERS' ADVERTISING FUND, Inc. - - released by branch offices of McCann-Erickson, Inc., advertising agency. Amount of each dealer's service in proportion to advertising credit with fund. 26 natural color playlets featuring Ford, Mercury and Ford trucks are being used. Agency accepts billings for dealers operating under the advertising fund.

FRIGIDAIRE DIVISION, General Motors Sales Corporation - - released by Lord & Thomas, advertising agency. 14 natural color playlets, produced under factory supervision, by Alexander Film Co. 9 feature refrigerators and 5 feature electric ranges. Frigidaire participates in the cost under the established advertising cooperative plan with dealers.

GENERAL ELECTRIC COMPANY - - placed direct with Alexander Film Co. Specific films produced by Alexander Film Co., 13 featuring refrig-

175 Alexander representatives keep in contact with nearly 10,000 theatres which screen Alexander service.

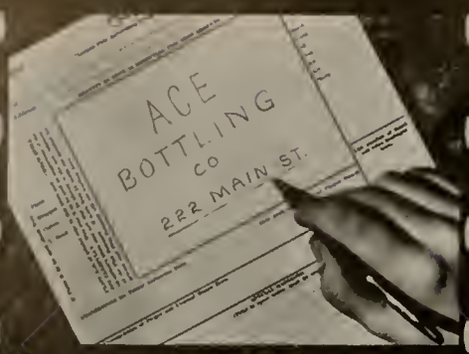
They carry the story of film advertising into stores and offices from coast to coast. They tell merchants . . .



how Alexander film-ads can be used to reach audiences in a single town or an entire trade territory.

They explain the mechanics of motion picture advertising — the playlet and the individual signature trailer.

The playlet demonstrates the advertiser's product or service. Air-tightness of the refrigerator is the graphic demonstration here.



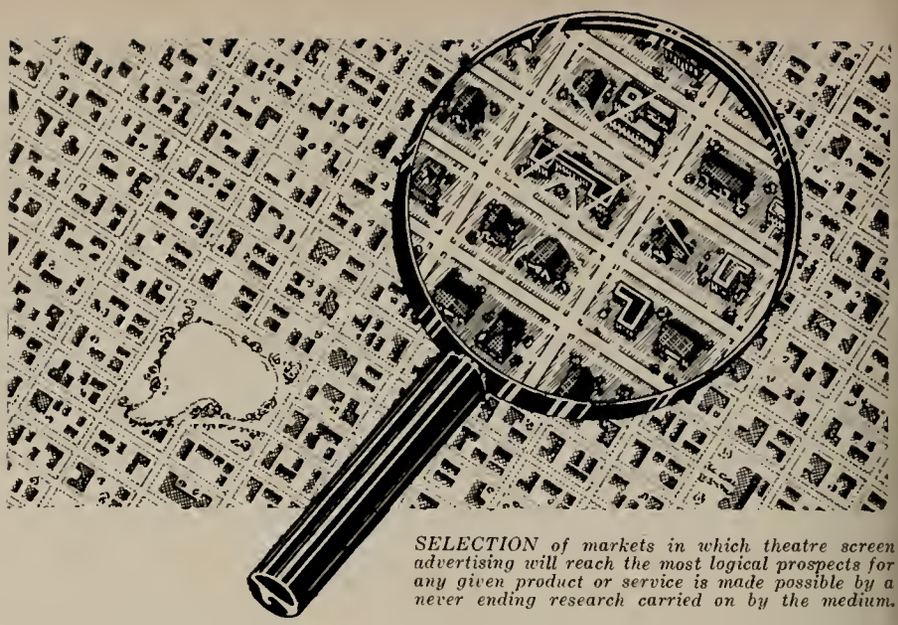
The signature trailer, which the salesman helps the merchant plan, tells audiences where to obtain the product.

On Alexander stages, the nation's commercial Hollywood, playlets are produced by a crew of skilled movie technicians . . .

including sound experts, working with the latest RCA Ultra-Violet sound recording equipment.

Every playlet is test-screened by a critical audience of advertising men and women before it is released to . . .

the Service Department for insertion in Alexander campaigns. Results merit an 81% renewal rate, year after year.



SELECTION of markets in which theatre screen advertising will reach the most logical prospects for any given product or service is made possible by a never ending research carried on by the medium.

erators, two featuring G. E. ranges, one film featuring water heaters—all produced in black and white. Dealers pay full cost of service and receive advertising credits for portion of service from the General Electric company.

THE B. F. GOODRICH COMPANY - - placed direct with Alexander Film Co. 26 black and white specific playlets are produced annually by Alexander Film Co. Approved dealers pay full cost of service and receive participation from Goodrich based on total purchases from factory.

THE SEIBERLING RUBBER COMPANY - - placed direct with Alexander Film Co. Black and white playlets, featuring Seiberling tires and tubes, are produced by Alexander Film Co. with official Seiberling approval. Seiberling accepts billings for the full amount of approved dealer's contracts and in turn bills the dealer monthly for their share of the cost.

In the national picture, advertisers contract for theatre screen circulation through GENERAL SCREEN ADVERTISING, Inc., Chicago. Alexander and other co-distributors handle distribution of G.S.A. releases through the same channels used for their own local and cooperative service.

National sales representatives for GENERAL SCREEN ADVERTISING, Inc. are Macy & Klaner, Chicago, and the Jam Handy Theater Service, Inc., New York City and Detroit.

Advertisers arranging Minute Movie campaigns may select theatres offering coverage in whatever areas throughout the country they may be interested in. These theatres are contracted for by one of the distributing companies and listed with G.S.A. as available for national advertising.

At present G.S.A. can provide a total weekly circulation in excess of 41 million people. Rates for national Minute Movie circulation are based on a per thousand weekly attendance.

Listed among products starring in Minute Movies are such famous brands as Chevrolet, Carey Salt, Whiz Candy Bars, Florsheim Shoes, Rice Krispies, Kraft Malted Milk, Rinso Washing Powder, Alka-Seltzer, Eveready Flashlight Batteries, Nu-Enamel Paints, Oldsmobile, Monarch Coffee, Camel Cigarettes, Shell Oil, Esso Gasoline, Swift's Brookfield Butter and Westinghouse Refrigerators.

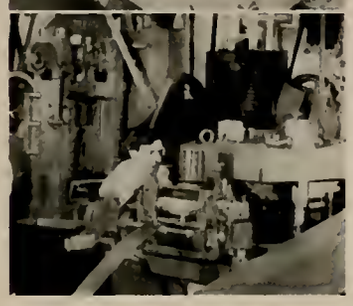
ALEXANDER FILM CO

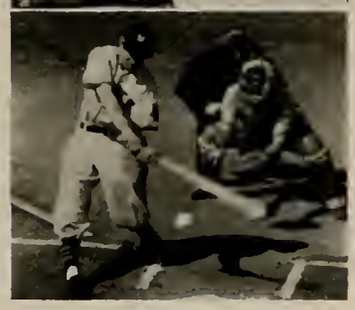
COLORADO SPRINGS, COLORADO

Offices in NEW YORK • CHICAGO • DALLAS • ATLANTA • SAN FRANCIS

● FIRESTONE'S new sound motion picture *Champion*, which features Wilbur Shaw, three-time winner of the Indianapolis 500-mile race and now head of aviation sales for Firestone, presents the familiar "safety" theme in a fresh, newsworthy setting. Among other screen subjects from the motor industry worthy of mention is Ford's *How Do They Do It* film for dealer education. Studebaker, another well known sponsor, added showings of the Automobile Manufacturers Association's *Singing Wheels* to its December and January meeting schedule in major American truck markets. The meetings launch Studebaker's new trucks and commercial cars for 1941.

Headline stories of the year are in two GM pictures, *New Horizons* and *What So Proudly We Hail*. The leading motor manufacturers can take pride in 1940-41 film programs. Ford, for example, has twelve fascinating sound motion pictures now available for general distribution; the story of ten Dodge films appeared in a recent issue of BUSINESS SCREEN. Throughout the General Motors organization the screen medium is doing double-duty in its daily service assignments as well as in the entertainment and education of the public. There's still a great job to be done in telling America about this greatest of all industries, particularly in light of its now-realized value as our greatest weapon in defense of democracy.





Pictured on this page (left): scenes from the Fuller Brush film described below; (right) the National League's "Winning Baseball" introduces diamond stars of yesterday and today in action; (below) American Steel & Wire Co. presents the promotional folder shown below to those who attend showings of its slidefilm.

* * *

FILM PREVUES

The Slidefilm Roundup

♦ The movies get the glamour, but sound slidefilms roll along doing a man-sized job for every one of the growing multitude of sponsors. And not all the glamour goes to the movies either with color, new perfection of recording techniques and better-than-ever projection equipment on the credit side of the slidefilm ledger. Sponsor names heard frequently the past sixty days include American Steel & Wire, Montgomery Ward, Glidden, Hotpoint, Westinghouse, Parker Pen, General Tire & Rubber, Cooper's, Sears, and Armour.

Screened recently was *And So to Sleep*, (see cut), a 15-minute, 88-frame production for American Steel & Wire, Cleveland. This subject steps out to do a consumer selling job (for consumer groups, women's club showings) on the Company's Premier Spring Wire bedding equipment. Accompanied by good dealer promotional pieces, the program offers excellent sales possibilities.

On another tack is the series of sound slide "meetings" conducted by the Townsend National Recovery Plan, Inc., telling Townsend social and economic proposals. The programs were directed by T. C. Robinson for the Plan's own Visual Education Department.

Highway Color Film

♦ Emerson Yorke Studio is currently in production on a two-reeler *Highways of New England*. Picture was written and directed by Yorke and filmed in Cinecolor by J. Burgi Contner, ASC. Sponsors for the first reel of the production, which is an autumn tour thru northern New England, are the Highway Departments of New Hampshire and Vermont.

♦ In color and sound movies, *Steel for the Ages*, Allegheny Ludlum Steel Corp., Pittsburgh, tells the story of stainless steel. Food Machinery Corp. is circulating prints of *Florida's Golden Harvest*.

The Hot Stove League

♦ Both National and American Baseball Leagues are presenting sound picture programs to the usual packed houses this winter. The programs got their annual send-off in Chicago where the CHICAGO DAILY NEWS sports department sponsors special theatrical showings in off-hours. Last year's showings brought out more than 30,000 fans in a few days: opening performances this year drew 12,000 to four theatres. The junior circuit's 1941 picture is *Batting Around the American League*. The National League features *Winning Baseball*. Chicago Film Laboratory produces the American League program for Lou Fonseca, the League's nationally known director of this activity; Pathe lensed the National League subject with General Mills as co-sponsor. Ethan Allen, a stellar player in his own right, directs the National League's film program through his Film Bureau headquarters, 30 Rockefeller Plaza in New York. Burton Holmes Films in Chicago distribute *Winning Baseball* outside club cities and west of the Alleghenies.

Where Fuller Brushes Begin

♦ *Fuller Brushes* is a three-reel sound motion picture produced for the Fuller Brush Company of Hartford, Connecticut by Castle Films, Inc. It is an entertaining and educational trip through the main plant at Hartford and shows in an interesting manner the many intricate steps that are taken in the manufacture of Fuller Brushes. The picture has had a tremendous acceptance both among the 6,000 dealers of the Fuller Brush Company organization and of the general public as well.

Originally, the purpose of the film was to acquaint Fuller dealers in distant parts of the organization with the plant behind the product. Obviously, it was impossible for the great majority of dealers to make the trip to the home office and as a result, Alfred C. Fuller, president and founder of the company and his associates decided to bring the plant to Fuller dealers through the medium of sound film.

The film was released in the fall of 1939. Within six months every branch office in the Company had one or more showings.

(*Other reviews on Pages* 17, 26, 31)

The retail liquor salesman profits by Calvert's educational slidefilms.

CALVERT SLIDEFILMS AID LIQUOR SALESMEN

● One of the most serious handicaps to profitable retail operations in the liquor business today is the lack of product knowledge and retail salesmanship. The lack of training and preparation given to "the man behind the counter" has been nothing short of tragic. A few clerks here and there have managed somehow to fortify themselves with a few meager facts about products and ingredients, but even these aggressive few sometimes find it hard to *tell what they know* to the customer. All too many clerks are still waiting for people to come in and take the product away from them. They make no attempt to do a selling job. The price of the item is often the full extent of their product knowledge. But it isn't entirely the clerk's fault. Ever since repeal retailers and their clerks have been asking, "Where can we get the facts?"

After four years of research in the field by members of its trade relations staff, Calvert Distillers Corporation has launched a nationwide dealer training program designed to fill this very need through the use of sound slidefilms and other visual training methods. Two audio-visual programs have already been produced. One, *What's in the Bottle*, features the product, and the other, *What's in the Cash Register*, demonstrates sound selling technique. Other films are to be prepared on such subjects as advertising and display in the retail store, what makes good whiskey, and what makes good gin.

Program Has Ten Objectives

♦ Briefly, this program is designed to accomplish the folowing:

1. Give clerks and barmen a clearer idea of the importance of "the man behind the counter."
2. Emphasize the difference between *selling* and *clerking*.
3. Illustrate the extra profit opportunities of *selling* versus *clerking*.
4. Trade-up clerks on *selling* as a profession.
5. Give clerks and barmen valuable product knowledge.
6. Show clerks and barmen how to use this knowledge: how to pass it along to their customers.
7. Give clerks and barmen a more authoritative background; make them whiskey authorities; help them to talk authoritatively.
8. Teach young clerks and barmen how to win the respect of the trade.
9. Teach clerks and barmen how to build prestige for their employer and his business.
10. Help clerks and barmen improve sales and profits for their employer, and to increase their own earnings.

Putting the Films to Work

♦ Now a visual training program such as this is fine if it is effectively put to use. Far too often fine films are produced only to be turned over cold to a field force which hasn't the slightest idea of how to use them, and, as a result, showings are perfunctory and usually fail in their purpose. Calvert's problem at the outset was to see that there was enough projection equipment and that it was placed in the right spots; to see that their own men would take to the films kindly and insure their constant use.

This problem has been met in several ways. During September and October the Calvert trade relations organization conducted eleven district meetings where the purpose of these films and the procedure for their use was explained to the 350 Calvert field men. Secondly, since that time the home office has utilized a regular bulletin service to keep the men posted on results in other districts and needle them with testimonials from other salesmen. Thirdly, there are six men in the field constantly doing supervision work: aiding the men to conduct more "showmanlike" meetings, and setting up screening opportunities in key spots. The fourth solution has been special preview showings to jobbers, who in turn carry the good work out among the retailers.

Excerpts From Calvert's Presentation Material "What's in the Bottle?"

(Suggested Introductory Remarks)

♦ "We have seen a lot of changes in this business since repeal. We have seen new lines and new products come and go. Thousands of brands of whiskey and spiritous beverages have crowded the American market since repeal. The FAA at Washington is authority for the fact that more than 30,000 brand name permits are on the records of the Federal Government. You and I know that a lot of these brands have been short-lived. They have come and gone over night. Some have enjoyed a longer life. Some have been able to hang on sectionally — in certain parts of the country.

"What are the reasons which explain the success of some brands and the failure of others? A lot of reasons are given. Some say that the amount of advertising is the big factor. Some say that it is the type of promotion put behind the product. Some say it is the shape of the bottle, the time at which it was introduced, the brand name itself.

"When all is said and done there is only one real legitimate reason why some whiskies have failed while others have succeeded. That one reason is: *What's in the bottle?*

Film Presentation Includes Closing Statement on "What's in the Cash Register?"

♦ "There you have just a few examples of how the story of a product can be put into a few profitable words. But that is not the whole story on selling sentences. Some of you, I am sure have developed some Tested Selling Sentences of your own. Let me quote you a couple of Tested Selling Sentences that retailers in this vicinity use to good advantage.

(Quote Tested Selling Sentences which you have heard used to good advantage on the trade in your territory.)

"I am sure there is one thing that this film makes clear—and that is the responsibility which rests on the shoulders of you men behind the counter—the responsibility to the business and to yourselves. You have often heard it said "Knowledge is Power." Certainly knowledge—product knowledge is power—in the whiskey business today.

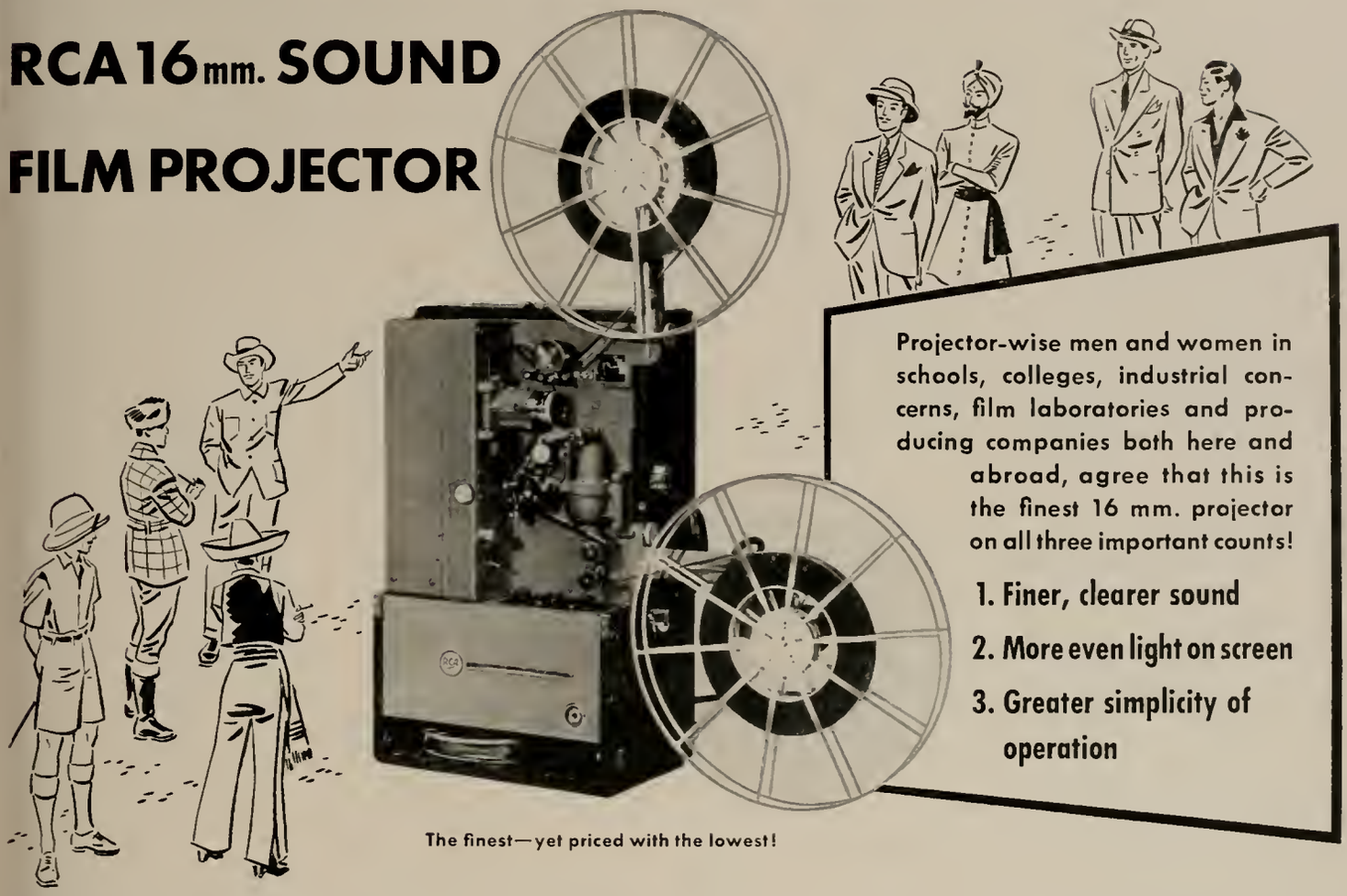
"Knowledge is power plus—power plus profits! If you have the knowledge—and use the knowledge! I am sure that everyone of you at some time or other has felt the need of some "Selling Conversation." We don't mean ordinary conversation about the weather. We mean something to say about the product you are selling, particularly about the quality products that you want to sell to earn those *profit dollars*.

(Show Printed Selling Sentences printed on cardboard)

"Here we have the printed resume of those selling sentences which you saw and heard in the film. We have a sufficient number of copies to be distributed to all stores. These printed cards will be delivered to your store in person by your Calvert representative. Keep these tested selling sentences in a handy place in the store for quick and ready reference. This program which you have seen is just the beginning of Calvert's latest contribution of this kind to the industry. There will be more programs of this kind in the future, dealing both with products and with over-the-counter selling methods. They will be based —not upon high-pressure selling efforts—but upon *fact*. All these future programs will be designed to put more *Profit Dollars* in your cash register.

EXPERTS EVERYWHERE *enthuse* ABOUT

RCA 16 mm. SOUND FILM PROJECTOR



The finest—yet priced with the lowest!

IN NINE SHORT MONTHS, the new RCA 16 mm. Sound Film Projector has become a sensation! Critically tested and compared with all other projectors, it has been enthusiastically accepted as the finest performing, simplest handling equipment on the market—not only by experts in this country, but also in Australia, India, Argentina, Colombia, South Africa and many other lands.

The finer performance and greater operating simplicity of the RCA 16 mm. Sound Film Projector is the result of RCA engineering. Designed by the same men who are responsible for RCA Photophone Equipment, used by Hollywood film producing companies and thousands of motion picture exhibitors, this projector has over-size reflector, condenser, and objective lens which provide more even distribution of light on the screen. Sound is clear and more brilliant because of film take-up equalizer and superb electrodynamic speaker. At either high or low volume, words and music are full and clear.

So simple, it may be run by anyone, this projector has threading line cast on projection block, for extreme threading ease. All size reels may be quickly rewound by motor. Cleaning and adjusting are very simple. Large 16-tooth sprockets and better film channel design greatly reduce wear on film.

Compare the RCA 16 mm. Sound Film Projector with any other—at anything like this equipment's low price! Your own good judgment will convince you that *here* is your best buy! For full details, mail coupon.

. . .

For finer sound film projector performance—use RCA Tubes

VICTOR and BLUEBIRD RECORDS

Trademarks "Victor" and "RCA Victor" Reg. U.S. Pat. Off. by RCA Manufacturing Company, Inc.

RCA Victor

Audio Visual Service • Educational Dept., RCA Manufacturing Co., Inc., Camden, N. J.
A Service of the Radio Corporation of America

Educational Dept. (BS-12)
RCA Manufacturing Co., Inc.
Camden, New Jersey

Please send me without obligation, complete information concerning the RCA 16 mm. Sound Film Projector.

Name .....

Company or School .....

Address .....

City ..... *State* .....

A MONEY-MAKING DEAL

for projectionists who own sound equipment

(For equipment dealers, too)

A large national advertiser requires the services of experienced operators who own or have available to them SOUND motion picture projection equipment . . . to conduct showings in their local communities and adjacent territories.

A large number of popular subjects will be available. This is an opportunity for a good year 'round, part-time connection.

Good compensation will be paid on a per show basis . . . with mileage allowance for showings in adjacent territories.

Here is a good money-making deal for experienced operators with first-class sound projection equipment.

FIRST

This is the first time this opportunity has been offered.

If you can qualify . . . write Box No. 3-A. "Business Screen", 20 North Wacker Drive, Chicago, Illinois, and we will reply promptly.

FILM PREVUES

(*Continued from Page 23*)

dition, large numbers of civic, social, and parent-teacher associations have seen and will continue to see the picture. Today, the film (of which there are more than 60 prints in circulation) is enjoying S. R. O. audiences.

Murder Provides A Moral In New Service Training Film for General Usage

♦ Some people don't need a hatchet and a gun to commit murder—at least not in an automobile service shop—according to a 15-minute sound slidefilm, entitled *The Service Murder Case*, just released by Associated Sales Company, Detroit. The film traces the activities of a shady, shadowy character, called "Indifference," who lurks in every service shop.

Under his guidance, a trio of automobile mechanics so completely ignor a service customer—that they murder his "Goodwill." The killing itself, the ensuing trial, and the final exposure of the real culprit by Charley Chandelier — an amateur detective—make the story in the film.

Humorous and highly entertaining, the film makes a strong point of the fact that "indifference" and a prosperous service business can't exist under the same roof.

Prints and records are available for sale, according to Associated, at $7.50 each for single sets, $6.50 each for orders of 10 to 20 copies, and $5.00 each for orders of 25 or more copies. Requests for information should be addressed to Associated Sales Company, 3123 East Jefferson Avenue, Detroit, Michigan.

Scene from "Journey to Jerusalem," Maxwell Anderson play now reproduced in sound motion pictures.

"Journey to Jerusalem" presents Broadway stars in this new motion picture for national release.

Packard in Kodachrome

Title: *Touchdown Teamwork*

Sponsor: *Packard Motor Car Company*

Producer: *Associated Sales Company*

♦ For many years, automobile companies have presented their advertising programs to their dealers and salesmen by means of speeches and blow-ups of the ads. This year Packard made its presentation in a Kodachrome motion picture.

Using a spectacular, closely fought football game between the Detroit Lions and Green Bay Packers, as a springboard, Packard's presentation of its 1941 advertising and promotional plans is highly unusual and effective. The film was shown to 4,000 dealers and salesmen, gathered in Detroit for the annual drive-away.

4 STEPS TO SAFETY

VAPORATE

• FOR MOTION PICTURE AND STILL FILMS

1. VapOrate first substitutes lasting inner resiliency for the easily lost water content of each gelatin particle, to protect your films against heat and brittleness.

2. VapOrate then, separately, toughens the surface of each gelatin particle AFTER the inner lubrication is inside, to seal in the resiliency, to seal out water, oil, dirt and fingermarks, and to provide protection against scratches and abrasions.

3. VapOrate then, separately, lubricates the outer surface of each gelatin particle AFTER that surface is sealed to keep the lubrication outside where it eases passage through the projector and relieves perforation strain.

4. VapOrate then, separately, admits air pressure AFTER the vaporized lubricant, in a vacuum, has reached all the surface of every gelatin particle. Ever-present normal air pressure keeps the lubrication impregnated so that cleaning fluid will not destroy its effectiveness.

4 SEPARATE STEPS, taken one AFTER the other, in proper sequence, are the WAY TO SAFETY.

Motion Picture Films EAST
Vaporate Co., Inc.
130 W. 46th St.
New York City

Better Photo Finishers Offer VapOrate protection for still negatives.

Motion Picture Films WEST
Bell & Howell Co.
1801 Larchmont, Chicago
714 N. La Brea Hollywood

Adler-Rochester, clothing manufacturer, utilizes the DeHaven Iconovisor continuous slidefilm projector in window displays

Three-Dimensional Slidefilms

● Prevued in these pages some months ago was a new slidefilm for General Electric on illumination. The showing presented an innovation in slidefilm equipment which has since been further perfected and is now being made available for the market through the Society for Visual Education.

On a single SVE projector equipped with twin lenses utilizing polarizing discs, stripfilm is projected with realistic third-dimension results. Members of the audience are supplied with Polaroid viewers to obtain this effect in much the same fashion as that previously explained in connection with stereo Polaroid showings.

Technical Specifications Given

This new unit seems best suited to smaller audiences at present with a Mazda 600-watt, two filament lamp of 300-watts per filament utilized for three-dimensional projection. The projector may also be used for single-frame showings, utilizing the regular 300-watt lamp for projection. The three-dimensional effects are secured through projecting two similar frames through the double lenses to obtain an over-lapping or double screen image which are given dimension by use of the Polaroid viewer.

Applications in the Field

The interest value of such showings is self-evident. The practical value is more significant as in the case of mechanical demonstrations where the utmost realism in the showing of depth of space is advantageous. Location of parts and comparative sizes are also made more effective. In the showing of automotive and similar products, particularly, the dimensional effects possess added sales values.

Another interesting application is in the field of interior decoration and home furnishings. Room interiors are given a realistic appearance showing respective proportions of furniture units: designs are enhanced to full beauty.

Visualizing the Exhibit

♦ The National Metal Congress & Exposition held in Cleveland last fall presented further examples of modern visual technique for the convention exhibit. American Rolling Mill (Armco) drew the visitor's attention with a twin automatic color slide presentation. One screen featured process illustrations while the other simultaneously showed finished products. Two rear-projection units carried 2 x 2 Kodachromes on a continuous belt. The Aluminum Company of America was another visual exhibitor. The Alcoa movie theatre featured continuous showings of two sound films, *Mine to Metal* and *Fabricating Aluminum*. Also noteworthy was the Lindberg Engineering Company's show built by

(Continued on next page)

VISUAL DISPLAYS

A MONTHLY FEATURE SECTION OF BUSINESS SCREEN DEVOTED TO VISUAL IDEAS AND PROBLEMS

News Briefs for the Idea File

STUDEBAKER'S NEW YORK AUTOMOBILE SHOW exhibit, featuring the full-color three dimensional showing on the Real Life Projector (described in these pages last month), is now on national tour visiting principal Studebaker dealers in major markets.

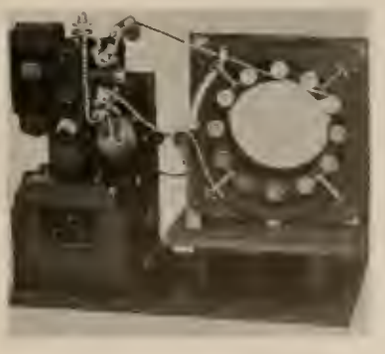
ALEXANDER SMITH & SONS CARPET COMPANY has a Colorama exhibit in New York that features a "talking mirror" demonstration that projects the feminine onlooker into a room that flatters her coloring. A system of mirrors reduces the viewer to one-eighth normal size and places the image in a series of five different miniature rooms. Various color types include blonde, brunette, brown-hair, silver-gray and titian and decorating effects most flattering to each of these types are carried out.

A NEW DESK VIEWER FOR KODACHROMES is presented by E. Leitz this month. This small, convenient unit enables projection of 2-inch square glass slides, Kodachrome transparencies in ready-mounts, and 35mm negatives or positive film strips.

TECHNICAL INQUIRIES ANSWERED WITHOUT OBLIGATION. If you have any display problem, address the Visual Displays Editor of Business Screen, 20 North Wacker Drive in Chicago. Such inquiries are answered promptly and without the slightest obligation or referred to competent authorities.

CONTINUOUS PROJECTORS

enable the display manager to enlarge the scope of his window or exhibit display to the fullest dimensions. Such equipment is economical and trustworthy enough for many kinds of uses. They repay their investment in sales results. [right] an Ampro Model CSS is shown.



(Continued from previous page)

Gardiner Displays, Inc., Pittsburgh. M. L. Neison, in charge of Lindberg Engineering's exhibits, designed the Company's "headline" show. An up-to-the-minute presentation of headlines broadcast on the famaiar Trans-Lux equipment via Transradio News Service featured Lindberg's exhibit at the Metal Show. From the news teletypewriter, an operator prepares the news tape which is projected in constant motion as a central feature of the exhibit.

"Lindberg Furnaces — Headlines of 1940," lettered over the top of the news screen tied up the main theme. This was also carried out in the rest of the decorations which featured the same running style of news tape carrying the repeated line "Lindberg Makes News." The Trans-Lux equipment utilizes cellophane film, a projector and a system of mirrors which carry the moving message to the news screen by rear projection.

Well situated on a main aisle, Lindberg's "Headlines" marked up one of the attendance records of the entire Cleveland show.

AFL to Produce Movie

♦ Within a few months the AFL will start production of a movie based on the life of Samuel Gompers. Chairman Charles Sinnigen of the local Union Label Trades Department announced at the monthly meeting of the New York Central Trades and Labor Council.

Paul Muni, who played the leading role in *The Life of Emile Zola* and *The Life of Louis Pasteur*, has agreed to portray the former AFL president, Sinnigen said.

Although Hollywood firms have expressed interest in the story, the film will be produced entirely by the AFL under sponsorship of the national Union Label Trades Department.

PUTTING THE DEALER'S PROJECTOR TO WORK

● Within the first year of a new picture program, the sponsor's investment in his film production may be realized in its successful showing before its contemplated audiences. When these showings are arranged through the cooperation of local dealers, some may have purchased sound projection equipment for the convenient showing of the film to customers and their own sales organization. In the case of dealer and sales training films, also, the dealer is equipped for inter-organization showings, particularly where outside projection facilities are not readily accessible.

But what happens after the first year? When the sponsor's program has run its course and showings discontinued for various reasons of policy, etc., the dealer finds himself equipped with excellent sound machines and accessories, in fact *all dressed up and no place to show*. Several solutions have arrived at by dealers and sponsors and these will be of interest to all who share this problem.

Capitalize on Showmanship

It is the sponsor's responsibility, first, to consider his dealer's available assets and to utilize this valuable showmanship opportunity by either the re-editing of his previous production or the production of fresh material. Considerable progress has been made in the production field, technical and creative advances that make the modern business film as different from the product of five years ago as a 1941 automobile is to the 1935 model. Changes in policy and plant facilities, new products and improved ways of selling and distributing them require new films to interpret these changes to both customer and salesman.

The dealer himself may take action. Syndicated sales training films, short entertainment subjects of general interest and entire libraries of safety and personnel training programs are at his service, many of them at reasonable rentals or for outright sale. From such a library he may provide entertainment for customers and employees and education that will pay dividends in increased efficiency.

It's a Real Asset

More than a few dealers have installed small theatres by converting an office or conference room. Very little expense is involved: seats and other equipment may be moved aside if necessary. But with the screen and projector readily accessible, they will not be forgotten. One automobile dealer holds a weekly showing for friends and neighbors in his town. Letters of commendation and a tidy number of direct sales have resulted. On occasion he supplements his own films with those of local amateurs. He has even produced his own newsreel showing cars and trucks actually performing for his customers in the vicinity. Try and find a more convincing sales argument!

All told, modern sound equipment is both dependable and durable. The sponsor can keep it gainfully employed; but the dealer himself can profit by being a selfstarter in business showmanship!

ESTABLISHED LEADERSHIP

LOUCKS & NORLING studios

QUALITY

motion pictures since 1923

What is there about Loucks & Norling films that make them outstanding?

Originality of ideas, creative skill, expert craftsmanship and personal supervision by the principals in this business result in motion pictures that have something not found in the "run-of-the-mill" type.

It costs no more to get a really outstanding film! When planning your 1941 sales promotion program, write or telephone:

COlumbus 5-6974

LOUCKS & NORLING STUDIOS

245 West 55th Street - New York City

Let "ABBYE" *Do It*

★ Calendars
★ Diaries
★ Catalogs
★ Magazines
★ and other Sales Promotion material delivered direct to your Prospects and Customers in a personalized, distinctive manner, at a surprisingly small cost.
★ Specialists in direct errand service.

ABBYE ERRAND SERVICE

(Main Office)
1674 Broadway, New York City
Circle 6-5314

THE NEW FILMS

Automobile and Standard Fire of Hartford Produce New Film

(*Other Reviews on Pages* 17 & 31)

♦ The two fire and marine affiliates of the Aetna Life Insurance Company, The Automobile Insurance Company and The Standard Fire Insurance Company, of Hart-Ford, Conn., have just completed the production of a new motion picture film, *Pleasure Afloat*, which will be given its premiere at the Companies' exhibit at the National Motorboat Show, Grand Central Palace, New York, January 10-18, 1941.

Pleasure Afloat, as the title suggests, presents some of the pleasures of power boating, a sport which has grown rapidly in popularity during the past few years.

The film which was taken off the Eastern seaboard recently, is based on the story of a young yachtsman and his wife, who with some friends, took a cruise on his newly acquired cabin cruiser.

Pleasure Afloat was produced in color and sound. In addition to stimulating greater interest in yachting, the film points out how insurance, with its accompanying safety engineering and inspection service helps to make boating safer, by minimizing fire, explosion and other hazards. Following the National Motorboat Show, *Pleasure Afloat* will be made available through agents of the Automobile and The Standard Fire, for showings before yacht clubs and other organizations interested in power boating.

The Profession of Pharmacy

Title: *The Professional Side of Pharmacy*
Sponsor: *Horton & Converse.*
Producer: *Pat Dowling Pictures*

♦ Knowing that the average person, and even a large section of the medical and nursing professions, has no realization of the extensive preparations necessary to produce a simple prescription, or such a product as a vitamin tablet, for instance, *The Professional Side of Pharmacy* is the effort of Horton & Converse, Los Angeles prescription pharmacy operators and manufacturers of pharmaceutical products, to acquaint both with the extensive research continuously proceeding in their laboratories involving a good many men, and with the very elaborate system of controls used in the manufacturing processes. Though designed essentially to give both medical man and layman a different concept, the two-reel film incidentally shows the basic differences between a real prescription pharmacy and what we have come to know as the "drug store." Picture, photographed by Gus Peterson, using Glen Glenn sound and narrated by John M. Kennedy, was produced on 35mm.

Filming the Lockheed Assembly Line (Reviewed in Business Screen last month.)

Another Scene from the New Lockheed Motion Pictures Now Showing

Romance Afoot

Title: *Footnotes by Joyce*
Sponsor: *Joyce, Inc.*
Producer: *Roger W. Sumner*

♦ Two pairs of feet are about all one sees in *Footnotes by Joyce*, a six-minute picture shot on 16mm. Kodachrome with music and sound effects but no dialogue, produced for Joyce, Inc., Pasadena (Calif.) manufacturers of shoes and slippers. Matching shoes for men and women—casual and sport types, rather than formal footgear—are the feature of the picture which portrays a romance from before the point of meeting up to the church and to a blessed event; unique factor is that the story is told by implication, since the screen carries no portion of the figures above the knee.

Planned for use at convention meetings in Chicago and New York, the film ultimately will go into store windows and shoe departments where it will be tied right in with a Joyce display; a number of stores have established regular Joyce departments, using specially designed furniture and fixtures. Uncommercial from the standpoint of "plugs," the name "Joyce" appears but twice—in the title and in one shot of a box-top. Sumner handled both direction and photography.

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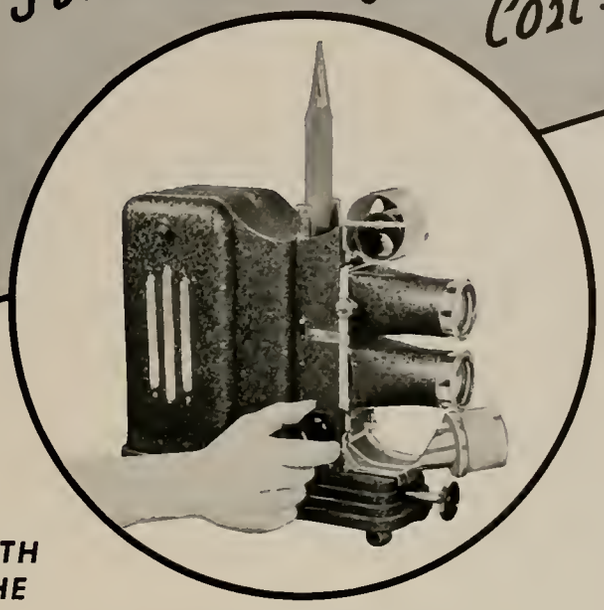

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Two pictures are projected — one for each of your eyes. By using Polaroid* Viewers, each eye receives its separate message, as is done when viewing the actual object . . . the result is amazing. It almost fools the mind. You think you are looking at the real scene, instead of just a screen image. Roundness, contour, and depth are there.

Think what this means for your sales and promotional activities! A trunk full of products can be shown with a handful of 2" x 2" slides.

The revolutionary simplified design of the S.V.E. Projector Model SA makes three-dimensional pictures available at a cost low enough for your general sales work. Write for complete information now!

Projector for three-dimensional filmstrips only, with regular S.V.E. lenses, $125.00. Projector for showing black and white three-dimensional filmstrips and three-dimensional color slides, with S.V.E. anastigmat lenses, $150.00.

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John J. Boland, *Producer-Director*
Neil Cameron Smith *In Charge of Production*

PRODUCTION *on the* WEST COAST

Reviews of Current Films by H. L. Mitchell, Western Editor

Cooking Made Easier

Title: *The Precious Ingredient*
Sponsor: *Range Division, Westinghouse Elec. & Mfg. Co.*
Producer: *Roland Reed Productions*

♦ Westinghouse Range Division's consumer picture, *The Precious Ingredient*, with a professional cast including Fay Helm, Grace Stafford, Weldon Heyburn, John Marshall, Sonny Bupp and Harlow Wilcox, makes effective use of the ever-current interest in vitamins with the clever introduction of an address on the subject by Dr. Deuel, professor of biochemistry at the University of Southern California. Telling just what vitamins are, where they may be found, and what they do for human life, the story related the benefits of "vitamized cooking," and suggested that cooking was made easier with a Westinghouse range. Contracts were also shown between the cooking habits of a "good" and a "bad" family.

Shot on 35mm. with RCA sound and reduced to 16mm. for distribution, the film totals about 2200 feet. Wallace Fox directed; photography was handled by M. A. Andersen; story was by Arthur Hoerl. Produced under the supervision of Fuller, Smith & Ross, Inc. advertising agency.

Truck Transportation

Title: *Pay Loads*
Sponsor: *Eleven Western States Conference of the American Trucking Associations*
Producer: *Pat Dowling Pictures*

♦ Shown first at the National Convention of the American Trucking Associations, Inc., in Los Angeles, in November, but scheduled for national distribution. *Pay Loads* covers the general subject of motor transport and modern highways with special reference to sizes and weights of motor trucks. Scenes were made in the various western states; a discussion is included, from the viewpoint of the highway engineer, of desirable uniform standards of sizes and weights among the states. Regional trucking associations and motor truck operators will be major users.

In two reels, shot on 35mm. black and white stock and reduced to 16mm. for distribution, the cast includes Pat O'Malley, prominent Hollywood actor, as the highway engineer. Narration is by Jimmie Vandiveer, NBC announcer.

From "Betty Puts Her Budget on Ice"

Stewart-Warner Entertains

Title: *Betty Puts Her Budget on Ice*
Sponsor: *Stewart-Warner*
Producer: *Cinema Sales, Inc.*

♦ Notably effective for the comedy touches which made it human and appealing, since every man who sees the picture can put himself in Stanley Andrews' shoes and every woman has been mad at her husband at one time or another, *Betty Puts Her Budget on Ice* is a sound two-reeler designed both for the consumer and for Stewart-Warner dealers.

The producer held firmly to the belief that the film needed to follow closely a successful pattern of entertainment in providing a well-rounded story, and in this one Stewart-Warner's Dual-Temp refrigerator is more a part of the cast than something about which a sales-point is being made. As a story basis, father and son-in-law go fishing, and mother is angry when the fish spoil in her refrigerator. Daughter invites her parents to dinner and serves them fish kept for a week in her Dual-Temp. Explanation of what the refrigerator does is given from a woman's viewpoint, and then the older couple visit a dealer for a scientific explanation. Carrying a running gag—on "the budget"—throughout, the film ends on a comedy note when father and son-in-law return from another fishing trip and, in a darkened kitchen, the two women mistake them for burglars and go after them with mops and brooms so that soon husbands and fish are scattered all over the floor. Final scene shows the fish being put in a new Dual-Temp.

Credit for the humor is due Director Mal St. Clair's flair for comedy. Photography was handled by Harry Jackson. Script was written by Stewart-Warner Salesmanager Fred Cross, with adaptation by John Thomas Neville. Others in the cast, beside Andrews, are Sidney Blackmer, Vivian Osborne, Brenda Fowler, and Billy Mahon (of the Jones Family series.) Produced on 35mm. color and reduced to 16mm. for distribution to women's clubs and similar organizations; 100 prints in use.

Don Wilson in "Fun in the Kitchen"

Masculine Cookery

Title: *Fun in the Kitchen*
Sponsor: *Pacific Coast Gas Association*
Producer: *The Rodney Gillinm Company*

♦ Recorded directly on 16mm. Kodachrome so that there will be no optical reduction nor any sound reduction, and believed to be the first all-synchronized picture on this smaller film with an all-professional cast. *Fun in the Kitchen* tells the story of cookery from a masculine approach, with a full appeal for a feminine audience, and accomplishes the further objectives of: identifying the CP gas range: stressing dependable, convenient and economical cooking: glorifying the modern all-gas kitchen and instilling into modern kitchen practice the notion of fun in cooking.

The story is begun by Hedda Hopper, of stage, screen and radio fame, and a syndicated newspaper columnist. From then on it's largely in the hands of Don Wilson, ace radio announcer whose voice is practically a signature for Jack Benny's Jelly program, and Manton Moreland, colored character actor whose popularity has increased as a result of several successful parts in recent Hollywood entertainment productions.

Mentions No Product Names

No products are mentioned so that the lack of commercial approach will encourage wide showing. Nonetheless the selling power of the picture, for gas, is both forceful and convincing. The sales points are subtle, told not as a salesman would deal with a prospect, but rather as a proud owner would discuss the merits of his equipment with a friend. The entire atmosphere is informal and friendly, well distinguished from usual demonstration-room technique.

Pacific Coast Gas Association, sponsor, supplied outstanding domestic science instructors and gas equipment authorities who checked the production for a technically-correct job from the gas industry's viewpoint. First shown at a recent American Gas Association convention in Atlantic City, the film is designed for national distribution, with signatures of individual utility companies incorporated into the main title. Distribution plans for these separate firms are being worked out in cooperation with Modern Talking Picture Service, and plans include showings before men's service clubs, fraternal orders, and other social organizations, as well as to feminine audiences.

Picture runs 25 minutes, and it has been pointed out by both sponsor and producer that use of 16mm. Kodachrome was no more expensive than 35mm. black and white, filling within budget limitations the vital need for color where food products are shown.

Far Internatianal Harvester

Title: *Golden Harvest*
Sponsor: *International Harvester Company*
Producer: *Pat Dowling Pictures*

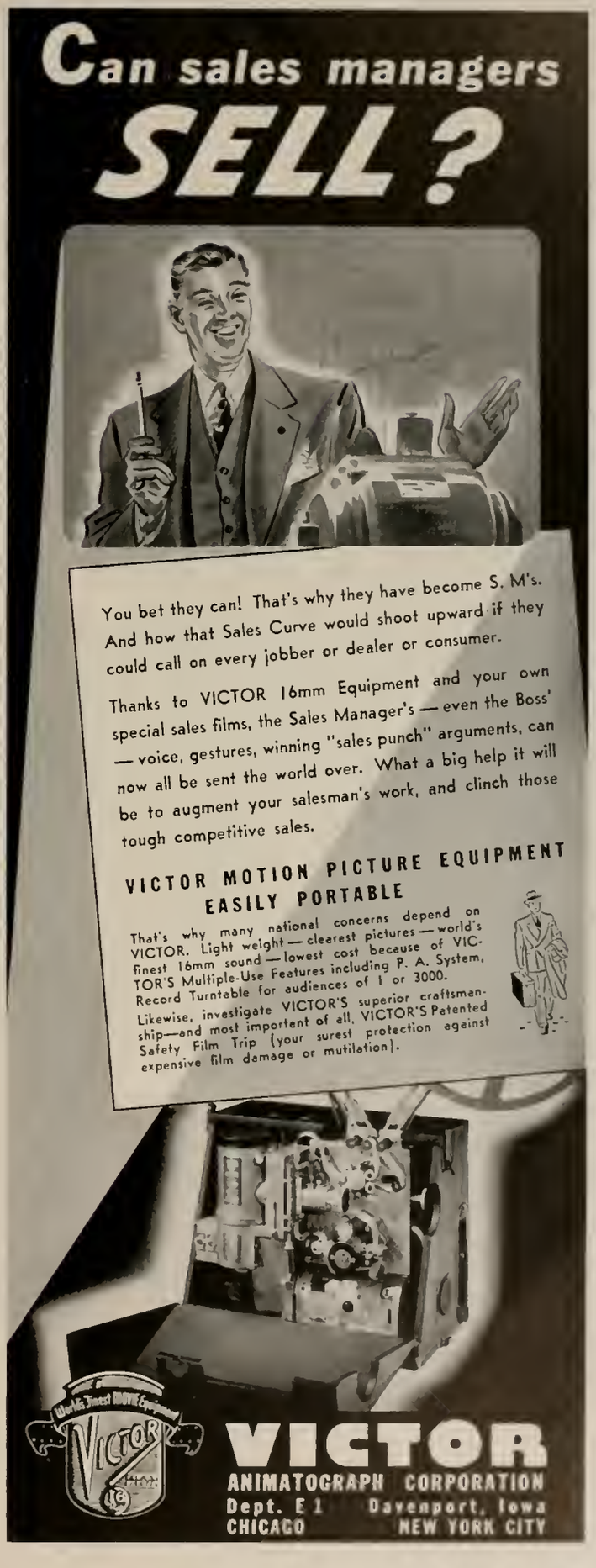
♦ One of International Harvester's long series of films dealing with specific branches of agriculture. *Golden Harvest* is a one-reel production telling briefly the procedure involved in citriculture. Part of the firm's 1940-41 winter program of pictures for controlled showing, this will be used nationally because of the general interest in its subject matter, though the citrus area, proper, is limited to five states. The citrus industry expects to reap some benefit from the screenings, since the picture points to the growing uses of other products beside the fresh fruit. Photographed by H. H. Brownell on 35mm. and issued on both 35mm. and 16mm. stock, narration was done by John M. Kennedy, and script was produced by Pat Dowling.

The Art of Gliding

Title: *Sailplane*
Producer: *James H. and John Love*

♦ Primarily concerned with accomplishing an educational objective, and certain to be of interest to the aircraft companies and the general public alike as a result of current conditions, *Sailplane*, shot at LaJolla, California, features Hawley Bollus, dean of gliding experts and glider manufacturers. More or less divided into three sections, the film shows construction of model gliders, the assembly of a real glider, a glider in flight, including some instruction in how a motorless plane is handled.

Subtly commercial in suggesting acquisition of a knock-down glider kit, the film makes a point of the fact that there are some 500,000 qualified glider pilots in Germany, an equal number in Soviet Russia, less than 500 in the U. S. Recorded directly on 16mm. Kodachrome.



THE ART of FILM EDITING

To appreciate the talent of your producer—recall your own experiences and read these brief notes by R. C. Mercer, Hollywood specialist in special effects for motion pictures.

● In telling a story cinematically, always remember that if your subject or scenes are entertaining, then and only then does your picture justify its existence. Every scene must have significance and must sustain interest and therefore judicious care and thought must be given to the footage of each scene. If a scene is too long, it may drag, and thus dampen interest. If it is too short, its point may be lost.

Unfortunately, no rule or formula is applicable to this important phase of film editing, but with the above thoughts in mind, plus some imagination and a little experience resulting from trial and error, you should achieve some amount of success.

Film editing is basically an art. It is true that definite mechanics are involved which should be performed almost instinctively, but though both may possess comparable techniques one artist may be better than the other artist because he possesses more imagination. Thus, obviously, the mechanics come first.

Long Shot Places Locale

Establishment of locale with a long shot is a sound rule for those who are editing, and, even more so, for those who do some shooting of their own and so are in a position to control editing to a great extent by careful forethought at the beginning. In order to permit the audience to become a little more intimate with the subject, a medium shot, considerably closer than the first, is desirable, and both should be left on the screen for sufficient time to familiarize the audience with generalities.

Now definite points of interest must be punctuated by cutting to a closeup, which may be compared to an underlined word in that it concentrates attention on just one point, eliminating any distracting influence. For this reason it need not be on the screen quite as long as the long or medium shots. While less footage is required, it must be borne in mind that the action of the actor must be slower than in the long or medium shots to prevent blurring of the image.

Smooth Pattern Is Artistry

The artistry of the film editor is determined by his ability to intersperse properly the various long shots, medium shots, and close ups with an interesting, coordinated pattern so that his story is told without straining the audience's attention.

The next important step is to establish proper cinematic timing between the various episodes or sequences in the film. "Fade ins" and "fade outs" are significant in giving this timing; with "lap dissolves" they are punctuations for the points being put over. A fade in is comparable to the rising of the curtain of the legitimate theatre, and the fade out represents the lowering of the curtain on one of the acts. Thus with the fade out there is a definite cessation of time, and the device is used to signify the ending of an episode and the beginning of another sequence.

On the other hand, should a quick transition be desired from one locale to another, resort to the device known as the dissolve. Judicious use of both effects, basic elements in any special effects undertaking, professional embellishment will be attained.

In Silents—It's Subtitles

The greatest saviour of all for smoothing and rounding out any silent picture is the subtitle. Here is a device that will make up for almost any lack at all in the telling of a film story, just as dialogue in a sound film reduces omissions from the actions of the characters on the screen. With an ingenious title, touched with a little humor, virtually any gap may be bridged—the scene you couldn't get, or the one impossible to shoot. Subtitles weld all scenes into a unified, coherent story—but again the device may be abused if footage is not properly controlled.

Beyond these basic devices, whether for silent or for sound pictures, lie the endless possibilities of special effects to accomplish almost any desired purpose. They may be maps across which lines stream in connecting links; they may be miniatures; they may call for optical work. Most of these call for the handling of a specialist, an expert. A film editor may determine the effectiveness of them—though in the business field regular previews of the sort utilized by the entertainment film producers to determine audience reaction desirably should precede any such cutting—and may control the footage involved. Beyond that, there is little else he can do *as an editor*.

Learn From Good Films

Every potential user of the business or educational screen, however, would secure an invaluable education in what ought to go into his production from the standpoint of special effects, as well as what other elements are involved, by doing some careful prevueing of the best in film fare—somebody else's if not your own—and carefully noting the technique employed by the director and film editor to achieve a smooth flow of the projected story.

We also learn by *doing*—your own humble efforts at the editing table will show the skill and technical experience necessary for fine effects. Such effects make the difference between an awkward, stumbling narrative and one which flows with smooth conviction. And since the job of every good business film is simply that of a salesman, it is well to understand the ingredients of good film salesmanship. The choicest of these is the art of film editing.

MPS&A Offers Test Kit

♦ Moving picture enthusiasts who are interested in the latest improvements should communicate with the Motion Picture Screen & Accessories Co., Inc., 351 West 52nd Street, New York City. This company has prepared an unusual Test Kit, consisting of a 5" x 7" sample of their new Wide Angle Crystal Beaded Screen Fabric, and a test chart for use in testing the quality of your projected movies. You can obtain this Test Kit, without charge or obligation, by writing direct to the Motion Picture Screen & Accessories Co., Inc.

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"Power That Pays"—Full color sound slidefilm, produced for J. I. Case Company to introduce 1941 line of tractors to dealers and farmers.

"Tight Lines"—Kodachrome sound movie produced for the Wisconsin Conservation Department to promote fishing in Wisconsin lakes and streams.

BURTON HOLMES FILMS, Inc.

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IN YOUR RECORD LIBRARY

● Many projector owners, especially those presenting the myriad of shows to group audiences, fail to appreciate the value of a turntable which can be conveniently hooked up to the projector amplifier for playing musical selections before, after and between showings.

Recorded music offers many interesting possibilities, particularly worth exploring to those who have two-speed transcription or sound-slide projection equipment as well as to movie projector users. Columbia and Victor, both with available studio facilities for sound slidefilm recording, have made remarkable strides in the production of fine quality material. Of the Columbia Masterworks featuring the London Philharmonic it has been said that no more perfect musical interpretation exists.

Additions to the Library

♦ The Tchaikovsky *"Pathetique"* Symphony is Columbia's Masterworks contribution of the month. Presented by Leopold Stokowski conducting the All-American Youth Orchestra, this magnificent interpretation is worthy of a permanent place in the collector's library. Tchaikovsky called it "the most open-hearted of all my works." Stokowski makes it the most dynamic of all his readings. The technical perfection of the recording leaves nothing undone to make this a truly brilliant tribute to the composer and the conductor.

♦ Sergei Rachmaninoff's *Symphony No. 3, in A Minor, Opus 44* has been conducted by the composer and presented by the Philadelphia Orchestra in a new Victor Album M-712. Victor presents a similar classical gem this month in a somewhat lighter vein in the *Capriol Suite* of Peter Warlock, played by the Constant Lambert String Orchestra on a 12-inch disc No. 13497.

♦ In the popular vernacular, two new Columbia albums will serve varying moods. Set C-37 *Serenades* presents Wladimir Selinsky and his String Ensemble conjuring up romantic images galore from the music of Schubert, Romberg, Drigo, Arensky and others. Four records in the album ($2.50).

Over the fence and far away comes the jazz of Duke Ellington in Columbia's second release of *Hot Jazz Classics*. C-38 presents "The Duke" on four records including some of the most famed of his numbers. ($2.50).

And, finally, a third mood overtakes us in the *Aloha*, Hawaii album in which Columbia has placed eight familiar and unfamiliar songs of the Islands all exquisitely played by Andy Iona and his Orchestra. ($2.50).

For the Group Program

♦ The nearest thing to program perfection has been recorded in Columbia's Andre Kostelanetz instrumentation of *Musical Comedy Favorites*. In the absence of these tunes from the ether waves, they bring a particular nostalgia. Included are some all-time favorites, among them *Smoke Gets in Your Eyes, Tea for Two, A Pretty Girl Is Like a Melody* and *All the Things You Are*. Four ten-inch records, complete with album, $3.50.

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QR-12

In every respect this new DeVry Model QR-12 projector reflects the unmatched experience of DeVry engineers and master craftsmen who design and build the famed DeVry cinematic equipment used in Deluxe theatres throughout the world.

Salesmen Will Prefer the DeVry QR-12 Because:

- It's easy to carry
- Easy to set up
- Easy to thread
- Easy to operate
- Costs less to run
- Lower maintenance cost
- Lastingly dependable
- Theatrical performance

MATCHED CASES: Two small, light and compact airplane luggage carrying cases, projector and amplifier in one case, 12-inch speaker in the other. Easy to carry, easy to set up.

***With* STOP-ON-FILM**
—for the safe showing of single film frames as "still" pictures.

MOTOR REWIND
—high-speed rewinding without changing belts or reels.

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—permits running film backward.

12" SPEAKER IN SEPARATE CASE

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***Smart New* AEROPLANE LUGGAGE**

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Inside as well as outside, this new projector has all the marks of distinctive DeVry craftsmanship; all the engineering and manufacturing refinements that have made DeVry the symbol of quality and of extra value—the world over.

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MODEL QR-12: complete as described above, ready for operation with power cords and one 1600-foot reel
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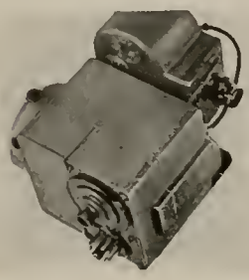
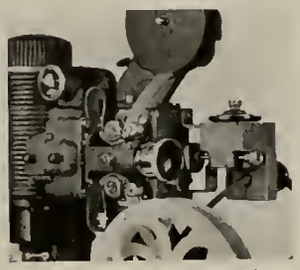


B & H 8mm. camera with electric motor drive.



B & H 16mm. projector with syncro-sound unit.

Presto recorder with syncro-sound unit.

WITH the new PRESTO SYNCRO-SOUND SYSTEM you can make 8mm. or 16mm. talking pictures of your family or friends singing, playing, acting dramatic sketches. You'll see and hear them on the screen, their voices synchronized perfectly with every lip motion.

You can bring your silent pictures to life with narrative comment, musical backgrounds, sound effects. Your sound will match each action on the screen with split-second accuracy.

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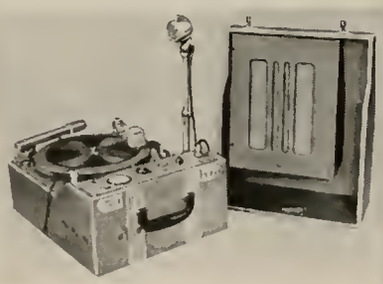
To make and show talking pictures you need a Presto recorder and 3 SYNCRO-SOUND attachments, one for the recorder, one for your silent projector and the electric drive for your camera. To show silent pictures with post-recorded narrative you need only the projector attachment and the turntable attachment which can be used on any home phonograph or record player. Numerous photographic dealers and recording studios are being equipped to make synchronized records for you.

Write today for prices and our FREE BOOKLET entitled "How to Make Talking Pictures at Home."

PRESTO RECORDERS make and reproduce high fidelity synchronized recordings. The model K (illustrated) makes records that play 5 minutes. The Presto model Y 16" recorder makes records that play 15 minutes continuously, sound for a complete 400' reel of 16mm. film.



Presto Model K — inexpensive — portable — easy-to-use. Makes professional 6", 8", 10" or 12" phonograph records that you can play back instantly, on the same turntable.

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How to Improve Your Sales Results in 1941!

**How? By using visual media to assure your salesman's full knowledge of tested selling methods, of course. Find out all about them in the pages of Business Screen during the New Year*

PERSONALITIES *in the* NEWS

Lyne Metcalfe, New Eastern Manager for Brobuck, Inc.

♦ Lyne S. Metcalfe has been appointed Eastern manager of Brobuck, Inc., of Detroit, with new offices at 120 East 41st Street, New York City, it has been announced by George Brosch, president of Brobuck.

Mr. Metcalfe is widely known as a writer of commercial motion pictures in the field for the past four years, he has been an executive in West Coast Sound Studios and prior to that, for ten years, he was with the Jam Handy organization. He is also co-author of the book, "How to Use Talking Pictures in Business."

New offices have also been opened in the Merchandise Mart, Chicago, where William B. French has been appointed Western manager. William Alley, vice-president of Brobuck, has been promoted to the position of executive vice-president and motion picture production supervisor. Ray B. Lawrence, formerly with the Fisk Tire Division, U. S. Rubber Company, has been appointed general manager, with headquarters in Detroit.

Yorke Studio Moves

♦ Emerson Yorke, industrial and theatrical producer, announces move of studio headquarters from 245 West 55th Street to 130 West 46th Street, New York City, where his organization will occupy permanent space on the ninth floor . . . and the new phone number is Bryant 9-9091.

James Slee Joins Springer

♦ James N. Slee, former member of the New York Stock Exchange, has joined the new business department of Springer Pictures, Inc., of New York and Detroit.

Opens Chicago Office

♦ Associated Sales Films of Detroit are represented in Chicago through offices in the Mather Tower Building. Headquarters and studio facilities are in Detroit.

Director, camera crew and cast "talk it over" during the production of a recent Castle point film for DuPont.

Visual Education Dealers Organize

♦ A group of visual education dealers were talking together at the National Education Association meeting in St. Louis last winter. The most frequently discussed matter was that of price-cutting. The discussion developed into the usual 'round the mulberry' affair when someone asked, "Why not form an organization of visual education dealers to combat price cutting and live up to Fair Trade regulations?"

From that simple question began the National Association of Visual Education Dealers. An organization was formed on the spot since educational dealers all over the country were present for the NEA. Officers were selected, by-laws drawn, and the work of the organization began immediately.

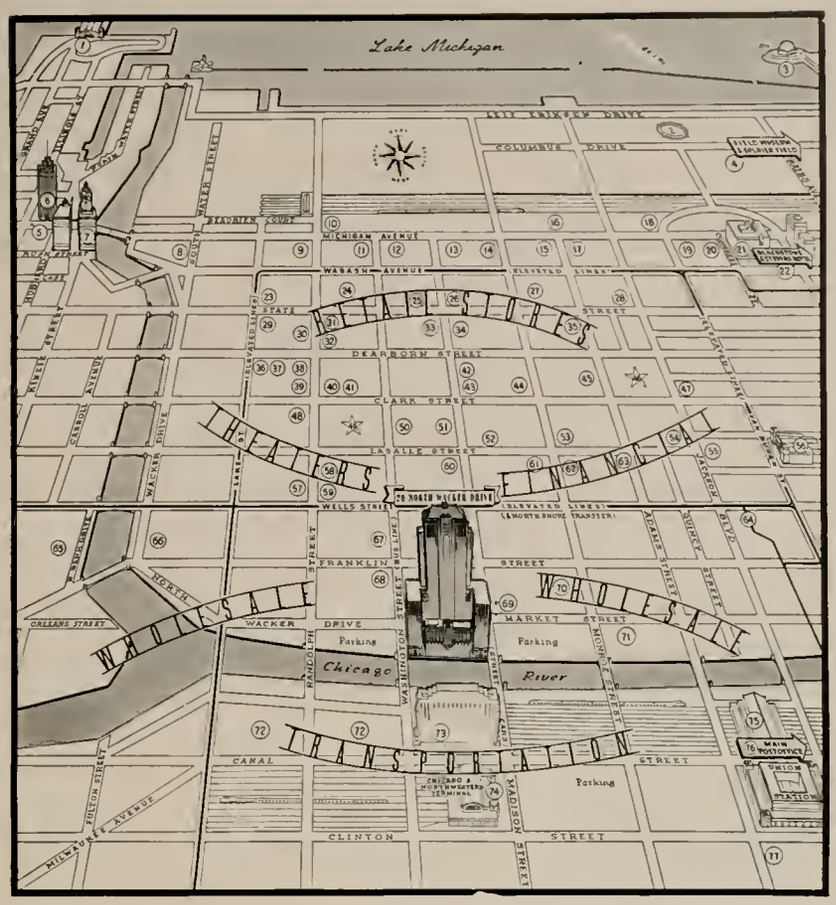
President of the group is C. R. Reagan, head of the Texas Visual Education Company, one of the largest school dealers in the country. Other officers are Donald Reed, of Ideal Pictures, Los Angeles, California, and D. T. Davis, of the D. T. Davis Company, Lexington, Kentucky. The national character of the association is reflected in a membership which draws upon visual dealers in all sections of the nation.

Mr. Davis, secretary of the association, states that much healthier price conditions already exist as a result of the organization's work. States Mr. Davis, "The NAVED has acted as a clearing house for many bitter price cutting complaints. From these complaints have come adjustments which have resulted in better understanding and elimination of 'long discounts' which have cut down profits for all of us."

Nu-Art's Single-Reelers

♦ Nu-Art Films, Inc., 145 West 45th Street, New York City, are the exclusive distributors of a number of very unusual single-reel subjects.

In *Oddities in the Law* the idiosyncrasies of the traffic laws of several states are shown. For example —in Milwaukee, a vehicle can park only two hours—unless it is hitched to a horse.



THE CENTER OF CHICAGO BUSINESS

IN 1941, LOCATION is a key factor in the selection of your office headquarters in Chicago. Not only are the convenience and economy of every type of local and suburban transportation available at 20 North Wacker Drive but your clients and executives will profit by its unequalled *accessibility* to wholesale, financial and other business sections. Towering far above nearby buildings, 20 North Wacker offers additional advantages of light and air on eight sides of offices, *complete* service facilities including luxurious club floors, restaurants, etc. as well as studios and theatres for every type of sales or entertainment function. Yet rentals are moderately scaled to meet the most exacting requirements.

For complete details and 20 North Wacker's plan to meet your office problem, address the Office of the President, Mr. J. C. Thompson:

20 NORTH WACKER DRIVE
THE CIVIC OPERA BUILDING

WASHINGTON BOULEVARD AND WACKER DRIVE • CHICAGO

CONVENIENT ACCESS TO CHICAGO'S PRINCIPAL BUSINESS CENTERS

60. Am. Nat. Bk. & Trust Co.
29. Apollo Theatre
18. Art Institute
20. Auditorium Hotel Bldg.
66. Bismarck Hotel
22. Blackstone Hotel
60. Board of Trade
33. Boston Store
61. Brevoort Hotel
2. Buckingham Fountain
72. Butler Brothers
25. Carson, Pirie, Scott & Co. (retail)
21. Carson, Pirie (whlse.)
42. Chicagoan Hotel
13. Chicago Athletic Assn.
44. Chgo. Aur. & Elgin R.R.
19. Chicago Club
66. Chicago Daily Times
68. Chicago Herald-Amer.
68. Chicago Merch. Exch.
8. Chicago Motor Club
11. Chicago Public Library
62. Chicago Stock Exchange
23. Chicago Theatre
5. Chicago Towers Club
8. Chicago Trib. & WGN
49. City Hall-County Bldg.
63. City Nat. Bank & Tr. Co.
40. Cohan's Grand Theatre
45. Com'wealth Edison Co.
21. Congress Hotel
54. Continental Illinois National Bank & Trust Co.
9. Crerar Library
73. Daily News Bldg.
41. Erlanger Theatre
35. Fair Store
46. Federal Building
4. Field Museum
44. First National Bank
77. Florsheim Shoe Co.
37. Harris Theatre
53. Harris Tr. & Sav. Bank
20. Hart, Schaffner & Marx
65. Hotel LaSalle
48. Hotel Sherman
28. Hub Store
12. Illinois Athletic Club
67. Ill. Bell Telephone Co.
18. Ill. Cent. R. R. (Rand. St.)
18. Ill. Cent. R. R. (Van Buren St.)
66. LaSalle Street Station
76. Main Post Office
23. Mandel Brothers
24. Marshall Field & Co.
34. McVickers Theatre
65. Merchandise Mart
43. Morrison Hotel
1. Navy Pier
61. Northern Trust Co.
74. Northwestern Depot
17. Orchestra Hall
30. Oriental Theatre
56. Palace Theatre
27. Palmer House
16. Peoples Gas Building
31. Roosevelt Theatre
36. Selwyn Theatre
3. Shedd Aquarium
57. Skyline Club
4. Soldier Field
29. State-Lake Theatre
22. Stevens Hotel
73. Terminal National Bank
47. Union League Club
75. Union Station
32. United Artists Theatre
14. University Club
8. WGN Studios
58. Woods Theatre
7. Wrigley Building
62. Y.M.C.A. (Central)

10,000

CONSUMER ORGANIZATIONS Await Your Films

639 Colleges . . . 3,219 High Schools . . . 2,600 Grade Schools . . . 859 Churches . . . 786 Clubs . . . 781 Industries . . . 391 Y.M.C.A's . . . 978 other organizations are reached by the Y.M.C.A. Motion Picture Bureau.

If you have a message for these consumer organizations consider the scope of the Motion Picture Bureau's coverage. 28,000,000 consumers are reached with America's business messages . . . at their own places of assembly . . . and through their own sound equipment. Write:

THE Y. M. C. A. MOTION PICTURE BUREAU
19 S. LaSalle Street CHICAGO
347 Madison Avenue NEW YORK
351 Turk Street SAN FRANCISCO

AMERICA'S CLUB MILLIONS

(*Continued from Page Twelve*)

such film fare is favorably received. In correspondence with executive heads of many of these national organizations, the editors of Business Screen have received assurances of co-operation and enthusiastic recognition of the value of films in stimulating membership attendance as well as the accepted benefits of entertainment and education.

Kinds of Subjects Most Popular

Subjects most popular with these groups are naturally those possessing some quality of entertainment, though well-produced factual films are recognized for their educational merit alone. Especially in these days when national problems are foremost in the minds of adult groups, subjects dealing with national defense, industrial mobilization, economic problems and similar topics under discussion rank high in favor.

Advertising content is a problem only when the sponsor is ill-advised in the nature of such commentary. Good producers understand the limitations of good taste, cinematically speaking, and the realization that the best advertising is the least obvious is becoming more widespread. The worst "advertising" picture is an amateurish, unprofessional production where it immediately becomes obvious to the audience that the sponsor had an "advertising" message to deliver and wanted to get it over with in the cheapest possible way.

Theatrical Quality Gets Preference

National film distributors acknowledge the overwhelming demand for films like the *Middleton Family* (Westinghouse), *The Story of Anti-Freeze* (National Carbon), *Army on Wheels* (Dodge), *Refreshment Through the Years* (Coca-Cola), and all of these possess production quality based on sound theatrical appeal. Such pictures roll up amazing audience totals and their influence on the sales curve of the sponsor is immediate and traceable. Such results will be discussed in another article in this series to be published in an early issue of Business Screen.

WANTED: TOP-NOTCH SLIDEFILM SALESMAN

Wide-open opportunity with well-established slidefilm producer for experienced, creative sales executive—one who can build own sales organization—unrestricted choice of territory plus full cooperation of capable staff assures sterling proposition for right man. Address Box 9-J, Business Screen Magazine, 20 N. Wacker Drive, Chicago, Ill.

SAFEGUARD YOUR FILMS

INSIST ON FIBERBILT SHIPPING CASES

TRADE FIBERBILT MARK SHIPPING CASE

THEY PROTECT 16MM REELS AND FILM WHILE IN TRANSIT

THE DEVRY CORP

'WAY BACK WHEN—in 1918 a DeVry sales conference and "get-together" met before the camera. More than twenty years after—in 1941—over 188 DeVry representatives, audio visual specialists, from practically every state in the union will meet at the Corporation's Chicago convention this summer. Mr. H. A. DeVry, president, is third from the left in the back row.

LOCAL PROJECTION SERVICE

California and Pacific Coast —

ALLIED FILM EXHIBITORS, Inc.
672 South Lafayette Park Place · Los Angeles, Cal.
EXHIBITORS OF 16MM. INDUSTRIAL AND PUBLIC RELATIONS FILMS.
56 exchanges serving 250 communities in the Western Trading Area.
Regional offices
SAN FRANCISCO • PORTLAND • SEATTLE

Florida —

FOR COVERAGE IN SOUTHERN
FLORIDA
Complete 16 and 35 M.M. Projection Service with Sound
ROBERT A. JENNINGS, Inc.
Producer of Commercial Films
Palm Beach, Fla., P.O. Box 187, Dial 3535-4776

New England —

NEW ENGLAND
Complete 16mm. Motion Picture Service throughout New England. Competent operators, excellent equipment and the knowledge necessary to handle your distribution problems properly.
Stanley Dunn Corp.
283 St. John Street Portland, Maine

New York, New Jersey, Connecticut —

16MM & 35MM motion picture projection service. Arrange club, school, church showings, supply equipment and operators. Full responsibility, one-time or long runs in New York, New Jersey, and Connecticut. Continuous projection and sound-slide film service. Have largest local list of theatrical outlets for top quality industrial films.
KING COLE'S SOUND SERVICE, Inc.
203 E. 26th ST., NEW YORK CITY LEx. 2-6781

COMMERCIAL PICTURES?
We Have Projected Them for Over 30 Years
Complete projection service, 16 or 35 mm. equipment including screen, operator and transportation.
Cinema Sound Service
580 FIFTH AVENUE NEW YORK, N. Y.
LONGACRE 3-5822

PRODUCER DIRECTORY

QUALITY PRODUCTIONS
BLACK & WHITE & IN COLOR
Division of Photo Sound SARRA, Inc.
WHItehall 5151 -:- 16 East Ontario Street -:- Chicago

—in BOSTON see PATHESCOPE
FILMING in 16mm, plus
Color, "Add the Local Angle"
Write or phone the
PATHESCOPE CO.
438 Stuart St., Boston Tel. COM 0640

MR. 16 mm. PRODUCER
BLACK & WHITE
KODACHROME
SPECIAL EFFECTS
ART TITLES
We offer you complete facilities for scoring
SOUND
GEO. W. COLBURN LABORATORY
1197-B Merchandise Mart CHICAGO

I SCOUT for TALENT

(*Continued from Page* 16)

with the advent of sound pictures it was a different story. Voices became all-important and many a hero and heroine of the silent era were suddenly out of the running! There was a grand rush for vocal instruction. Some survived, others succumbed under the new requirements.

As the talkies developed and became more and more perfected, the requisite of good vocal attributes assumed greater proportions. Today the standard is such that what goes into the movie microphone is equally important with that which enters the camera lens.

NOTES ON PRONUNCIATION

• An actor speaks lines with one purpose in mind—to convey a message to his audience. To accomplish this end those lines must be spoken with clarity. Lacking this quality, an actor's speech will be ineffectual and lost. Many a talented prospect has failed to convince his listener not for any lack of talent, but because what he said was not understandable. Nobody knew what he was talking about.

It is very important, therefore, for a prospect to speak distinctly and clearly. As words are formed by the combined use of the tongue and lips, a brief discussion on these organs should be helpful. First of all, the prospect should acquire suppleness and flexibility of these instruments of speech. Any rigidity on their part will impair their usefulness. Frequently, after an audition during which the artist has articulated his words in a stilted, contracted manner, a simple suggestion that he relax and use the lip muscles more extensively will result in a marked improvement of speech.

In such cases we suggest an exaggerated use of the lips together with their complete relaxation. At first the effect is almost a grimace, but once the point is driven home the lip movement is restored to normality, while the benefit remains. A term I often use to describe that stilted, rigid diction is "surreptitious," by which I mean that secretive, muttering enunciation. The presence of this defect creates the impression that the artist is telling you something very confidential and is afraid of being overheard, like the tout who tips you off to a "sure winner in the third race," at the same time urging you to "keep it under your hat." You've met that kind! Therefore I recommend that a prospect relax and get the full benefit of his lip and tongue muscles while speaking.

Now then, words are composed of vowels and consonants. Each of these merits equal independent attention in the process of clear speaking. Too often a prospect makes no distinction between them, and the resultant speech is almost a slurred jumble of strange jargon. We don't know what he is talking about, and his performance is not acceptable.

The English language is very beautiful when correctly pronounced, but like everything else it loses its beauty when mutilated. It is expected of an artist, to whom language is one of his tools of trade, that he of all people should be proficient in the art of good speech. A vowel should be given full value in pronunciation. Likewise the consonants, both at the beginning and at the end of the word. Let the listener hear every syllable and letter to the very end of the word.

Occasionally a prospect may have a speech impediment such as a lisp or a "slush." Where they are not the result of structural or organic deformity these faults may be corrected. Frequently the lisp or "slush" is caused merely by the wrong position of the tongue or lips when coming in contact with the teeth. In other cases, they may result from the fact that the front teeth are spaced wide apart, allowing the escape of excessive breath through those spaces. The cause of the impediment should be determined and the proper remedy applied.

Exaggeration Helps Learning

During the initial period of studying how to pronounce the vowels and consonants properly, it is wise to exaggerate them. This can be accomplished by greatly emphasizing the particular sound of the vowel and slightly prolonging it, and by hitting the consonants with a punch. Afterward, when the prospect feels he is enunciating distinctly, he can "tone down" and resume a normal and natural speech.

A consonant that causes particular confusion is the "r." I have heard an amazing variety of pronunciations of this innocent little letter. Some prospects utter it with a bit of the East, others with a touch of the "Old South." This candidate rolls it in true classical style; that one combines and utilizes all varieties, a different one in every sentence. Normally, and for ordinary purposes, the "r" should be that which is used in our mid-Western cities. It should not be rolled or

(*Please Turn to Next Page*)

. . . AND IN 1940

over fifteen million persons in the United States, Canada and Latin America viewed the seven hundred and sixty-two prints of the one and two reel theatrical, informative and industrial films in black and white and color produced and distributed by

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130 WEST 46th STREET
Phone: BRyant 9-9091
NEW YORK CITY

GET THE EDGE ON DEADLINES BY FAST— RAILWAY EXPRESS!

These are lively times, but the livest release is a dead one if it fails to keep its dates. So, ship your films to conventions, clubs, schools, theaters and private homes by dependable, top-speed Railway Express. All shipments are called for at your door, routed via fast trains and delivered direct, all without extra charge, in all cities and principal towns. Low rates. Nation-wide coverage. Just as fast and sure for trailers, stills, posters, promotion supplies, equipment, etc. For arrangements and service, just phone our local agent. He's a good man to know.

For super-speed use Air Express—3 miles a minute—*special* pick-up—*special* delivery

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

BOB HAWK entertains a Chanin Auditorium Audience before a broadcast over the Mutual network

CHOSEN...

FOR IMPORTANT EVENTS

For important press and trade previews, first showings to boards of directors, sales conferences, dealers' conventions, style shows and announcements of new products and manufacturing processes, large business organizations year after year choose the Chanin Auditorium.

The location is as distinctive as it is convenient — on the 50th floor of the 56-story Chanin Building, opposite Grand Central Terminal at 42nd Street and Lexington Avenue.

High-speed express elevators, ample foyers and smoking rooms, comfortable opera-type chairs and, above all, the dramatic view over all New York mean comfort and enjoyment to all whom you invite. Large space adjourning the Auditorium is available for displays and refreshments.

Stage facilities, lighting equipment, motion picture and public address systems, dressing rooms and working space all are arranged for the utmost efficiency.

The Auditorium is in charge of a staff accustomed to rendering a painstaking service that meets the needs of even the most exacting and complicated events.

Complete information concerning facilities, rates and available dates will be furnished upon request.

CHANIN AUDITORIUM
50TH FLOOR OF THE CHANIN BUILDING
122 EAST 42ND STREET • • • NEW YORK

I SCOUT for TALENT

(*Continued from Previous Page*)

"British," but sounded with a soft "burring" quality. The soft "r" in the word "roaring" is suggestive of the type meant. Naturally, a particular characterization in a movie may require a different "r." But ordinarily the above rule prevails.

Avoid Being Too Perfect

Incidentally, in acquiring good clear pronunciation one must be very careful to avoid being meticulous or super-perfect. Poor, obscure speech may be negatively unimpressive, but extra-pompous and super-elegant discourse is positively so. The prospect should therefore refrain from any affected or exaggerated pronunciation. All that is required is a simple, clear, conversational style that we hear and meet with in our everyday life—no more, no less.

Another factor greatly influencing good pronunciation is tempo—the pace or speed at which an artist talks. In a subsequent chapter, tempo, its changes, and its counterparts, the pause and timing, will be discussed in connection with interpretation. The reference to it here is merely as to its effect on pronunciation.

Many young artists speak too fast. They seem to be in a great hurry to get it over with. The listener cannot absorb the speaker's words quickly enough, and as a result there is a race between the artist's verbal streaks of lightning and the listener's power of absorption. Invariably the artist wins the race —and what is left? A bewildered, weary person who really was all set to hear and enjoy what the speaker had to say, but instead was inveigled into a marathon.

Slow the Man Down

Occasionally the listener may save the day by interrupting the artist and asking where the fire is. An embarrassing silence ensues, broken by expressions of regret from the speaker, who thereupon shifts his gear into low and starts off again in first speed. But soon he is on the accelerator again and, throwing his car in high, whizzes forward at full speed. The listener then assumes the role of a traffic cop, and stops him again, and the ride is over! "Why the hurry?" is a question every prospect should ask himself when reading lines.

Of course, as will be brought out later, it is often necessary to speed up the tempo for dramatic effect. But never at the sacrifice of clear pronunciation! Rapid-fire tempo requires great facility of speech. It should not be attempted until the prospect has absolute mastery over the fundamentals.

Conversely, on many occasions, we meet a prospect who speaks too slowly. His speech is sluggish, phlegmatic, too drawn out. This defect does not necessarily detract from good clear pronunciation, but it certainly impairs the effectiveness of what is said. The listener leans forward, and waits and waits for each succeeding word. He soon becomes drowsy and is almost lulled to sleep by the anaesthetic effect of the monotonous tempo. How the speaker himself remains awake is a mystery.

Nevertheless, this type of impairment can be remedied by a conscious, persevering effort to speed up the tempo, even to the extent of at first neglecting clarity of pronunciation. Then, after the prospect has acquired the habit of talking faster, attention can be directed toward speech improvement.

Don't Be Provincial

As with the above mentioned type of "r" to be used in pronunciation, so likewise a prospect's language should not be spoken in dialect. By that is meant that the style of speech should not be sectional—neither Eastern, Southern, nor Western, nor any other "tongue." For ordinary purposes, a pure mid-Western metropolitan accent is desired.

Now, for fear of being accused of geographical partiality, let me asure you that I am extremely fond of every part of our beloved country. I greatly enjoy the so-called New Yorker's dialect, and I thrill to the soft Southern drawl. Similarly, the easy, carefree inflection heard in our magnificent wide open spaces of the West and Southwest affords me considerable pleasure, as do the poignant colloquialisms heard in the hills of Tennessee and Kentucky. Absolutely no sectional favoritism is intended.

But normally, the style and accent of speech should be that used in urban Detroit, Chicago, Milwaukee, Cincinnati, Cleveland, Pittsburgh, and the like. Where the requirements of a particular role necessitate any dialect or accent, the artist can easily study and learn the same.

The point is that for audition or test purposes, a prospect should avoid as much as possible any sectional inflection or mannerism of speech. Above all, he should pronounce his words in a clear, simple, and conversational manner, avoiding undue rapidity or sluggishness and superfluous precision.

They Re-ordered!

Here is a partial list of industrial, educational, governmental and other users of Ampro projectors who have re-ordered again and again—on the basis of the performance of their original purchases. Some of these customers have hundreds of Ampro precision projectors in constant operation:

Allis-Chalmers Company
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Stewart-Warner
Illinois Bell Telephone
Dictaphone Corporation
Wright Air Field
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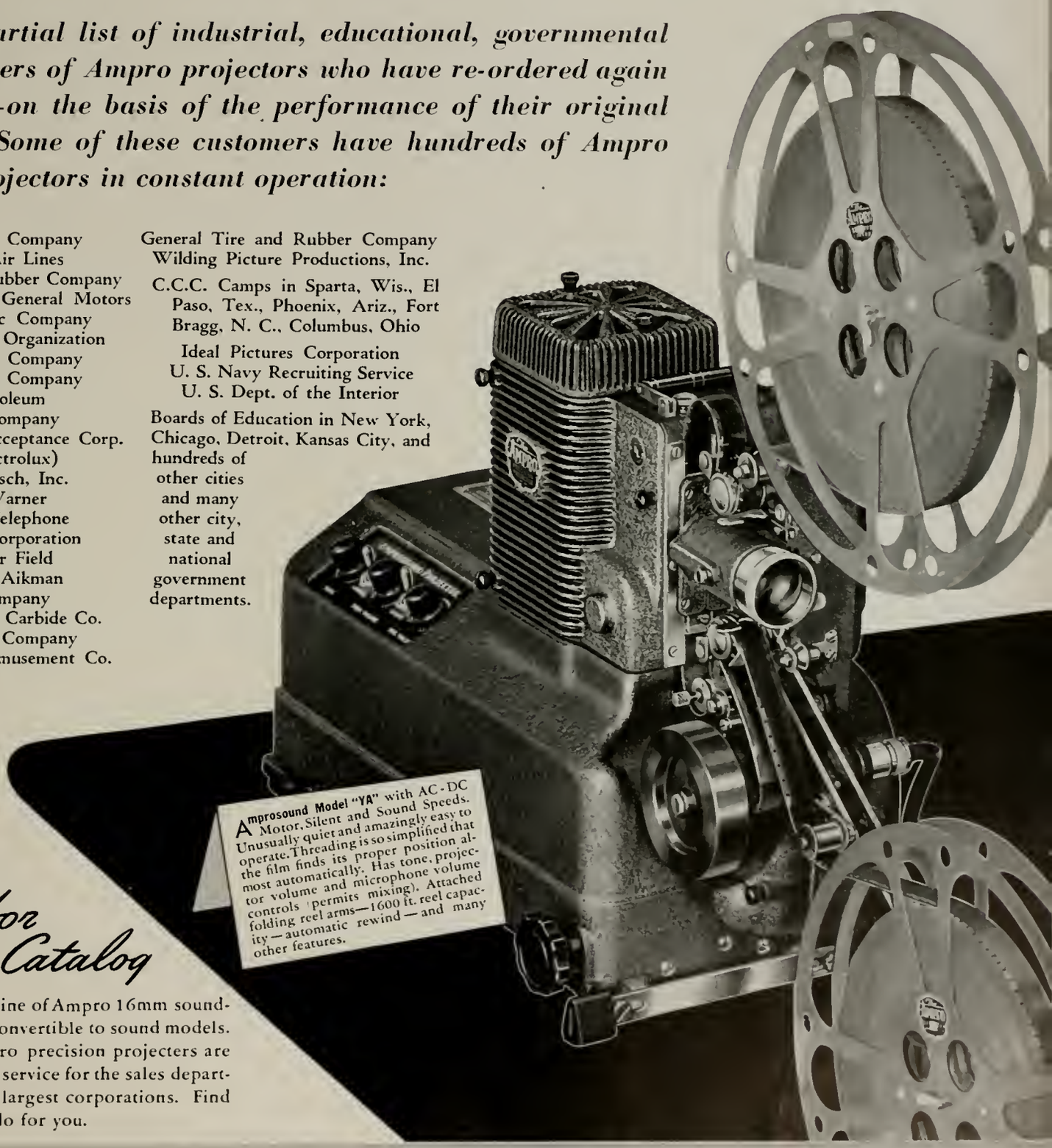
Barrett Company
Union Carbon & Carbide Co.
Kraft Cheese Company
Keystone State Amusement Co.

General Tire and Rubber Company
Wilding Picture Productions, Inc.
C.C.C. Camps in Sparta, Wis., El Paso, Tex., Phoenix, Ariz., Fort Bragg, N. C., Columbus, Ohio
Ideal Pictures Corporation
U. S. Navy Recruiting Service
U. S. Dept. of the Interior
Boards of Education in New York, Chicago, Detroit, Kansas City, and hundreds of other cities and many other city, state and national government departments.



Amprosound Model "YA" with AC-DC Motor, Silent and Sound Speeds. Unusually quiet and amazingly easy to operate. Threading is so simplified that the film finds its proper position almost automatically. Has tone, projector volume and microphone volume controls (permits mixing). Attached folding reel arms—1600 ft. reel capacity—automatic rewind—and many other features.

Send for Ampro Catalog

Showing complete line of Ampro 16mm sound-on-film, silent, and convertible to sound models. Thousands of Ampro precision projecters are rendering splendid service for the sales departments of America's largest corporations. Find out what they can do for you.

AMPRO

PRECISION CINÉ EQUIPMENT

AMPRO CORPORATION, 2839 N. Western Ave., Chicago, Ill.
Please send me new Ampro Catalog. I am particularly interested in:

- ☐ New Amprosound 16mm Projectors.
- ☐ Ampro 16mm Silent and Convertible to Sound Projectors.
- ☐ Ampro Continuous Projectors.

Name

Address

City _____ *State*

The Bayer-Semesan Company Presents

"SEEDS of PROSPERITY"

A JAM HANDY PICTURE

COOPERATING WITH THE U. S. DEPARTMENT OF AGRICULTU

ZOOMING PLANES, clashing tanks and gallant fighting ships are spectacular. But equally important are the workings of science behind the scenes in industry and agriculture.

The U. S. Department of Agriculture pathologists are silent fighters. The job of these men is to protect agriculture from pests and disease insofar as it is humanly possible. One of their principal activities is in connection with our cotton crop which provides essential sinews for war and peace.

Cooperating closely with the Bureau of Plant Industry is the Bayer-Semesan Co., whose picture, "Seeds of Prosperity," has been shown to thousands upon thousands of cotton farmers all over the great south and the great southwest.

Every operation in modern Business can be improved by getting better understa

The JAM HANDY Organization

Sales Meetings • Slidefilms • Talking Pictures • Convention Playlets

★ New York — 19 West 44th Street, MAnhattan 6-5990
★ Hollywood — 7046 Hollywood Boulevard, HEmpstead 5909
★ Chicago — 230 N. Michigan Boulevard, STAte 7758
★ Detroit — 2300 East Grand Boulevard, MAdison 3450
★ Dayton — 702 Mutual Home Building, ADams 6269
★ Wilmington — 523 Shipley Street, Wilmington 4-2[illegible]

Business Screen

THE MAGAZINE OF COMMERCIAL AND EDUCATIONAL FILMS

No 3

IN THIS ISSUE: FILMS REPORT FOR ACTION; HOTPOINT SCORES WITH DEALER PICTURE PROMOTION

VOLUME THREE • 1941 • SINGLE COPY FIFTY CENTS

Maybe we've started something

IT'S a bit too early to tell yet because we've only been at it about a year . . . But it looks as though there is a new trend in Industrial Film making.

Experienced commercial film users are beginning to realize that it is possible to leave the problem of production entirely up to the producer. That they don't have to learn all the details of this complicated business in order to get their ideas across.

They are finding out that now they have only to bring their film problems to us, lay them in our lap and forget about them.

. . . So, maybe we've started something. Something that will allow YOU to get the kind of picture you have been wanting these many years. At least, we'd like to talk it over with you.

P. S. *We suggest you see the Paramount produced. Technicolor picture "The Proof of the Pudding." It is sponsored by the Metropolitan Life Insurance Company nnd the United States Public Health Service and will undoubtedly be playing in your neighborhood soon.*

a Paramount Picture

your seal of success

PARAMOUNT PICTURES INC. • 1501 BROADWAY, N. Y. C. • INDUSTRIAL FILM DIVISION

To Sell Better...*TELL* Better with *Filmosound* 16 mm. PROJECTORS

NO matter how carefully you prepare the business film that tells your sales story . . . no matter how much time and talent go into its planning and making . . . no matter how much money you invest in it—the final step on which success depends is the *projector with which you show it.* If projection falls short of theater-quality reproduction of sound and picture, the whole show will be mediocre, or ruined.

It isn't good business to take that chance . . . because it is a chance you need not take. Filmosound Projectors, precision-built by the makers of Hollywood's professional equipment, absolutely assure the clear, steady, brilliant reproduction of both sound and picture that well-made films deserve. The use of Filmosounds by practically every great film user in American industry is conclusive evidence of that.

Furthermore—Filmosound Projectors positively eliminate all possibility of film damage resulting from incorrect threading. They cost less per year of service and are so easy to operate that audience attention is focused ON THE PICTURE—*not* distracted by the machine.

There is a Filmosound or Filmo Silent 16 mm. Projector for your individual needs. For information, use the coupon. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

How Ready-made Films Serve Business, Too

Users of made-to-order sales and sales promotional films find *ready-made* films useful in varied valuable ways.

Commercial film programs that are too short are brought to proper length, and too-heavy programs are lightened, by adding entertaining or other films of general interest.

Programs so "popularized" attract greater audiences and are often acceptable to organizations that would not welcome the commercial film by itself.

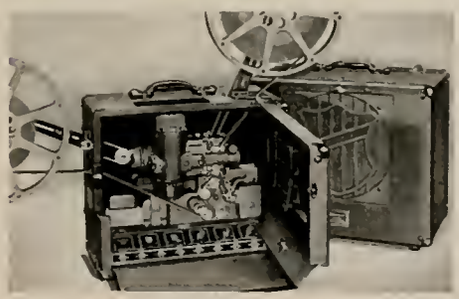
The interest of salesmen in continuing intensive promotion via motion pictures is sustained by periodical changes of the films used to lighten or "bait" the commercial program.

Often ready-made films are available that tie up closely with commercial films, thus supplementing and strengthening the sales story. Costs are not high. Sound prints range from $17.50 per reel (black-and-white) to $80 for such de luxe Technicolor cartoons as *Boy Meets Dog.*

And for entertaining employees, jobbers and dealers and their staffs, and customers, ready-made films find many uses.

Suitable films for all these purposes may be bought outright or rented at moderate long-term rates from the Bell & Howell Filmosound Library. Here skilled specialists will assist you in selecting ideal subjects.

This same library offers a commercial film exhibition service in which each sponsor's exhibition plan is tailored to his wishes. Bring your film problems to Bell & Howell for competent, individual solution.



FILMOSOUND "MASTER"—a powerful 16 mm. sound film projector for serving larger audiences. Offers a wide range of services and great audience-handling capacity... **$410**

May We Send You This Book **with Our Compliments?**

MAIL COUPON FOR "SHOWMANSHIP"

FILMOSOUND "COMMERCIAL" is a compact, single-case projector offering the utmost in convenience and simplicity of operation for the busy salesman. It provides uninterrupted fifty-five-minute showings of theater quality in salesroom, showroom, hotel room, or moderate-sized auditorium. Has 750-watt lamp, powerful amplifier, speaker-hiss eliminator, "floating film" protection, and provision for using microphone or phonograph turntable. Price, only..... **$276**

BELL & HOWELL COMPANY
1808 Larchmont Avenue, Chicago, Ill.

( ) Send 36-page, Illustrated booklet: *Showmanship, Today's Formula for Selling* and new circular, *How Business Movies Tell and Sell.*

Send details on Filmosound ( ) "Commercial" ( ) "Master"

Name ..... Title .....

Company .....

Address .....

City..... State.....BS NO. 1-41

PRECISION-MADE BY

BELL & HOWELL

CAMERA EYE

news and comment of commercial films

● SCREEN ADVERTISING, like that unsung hero, the traveling salesman, is "on the job" through storm and sunshine and gets little glory. But that group of companies which includes Motion Picture Advertising Service, United Film Ad Service, Ray-Bell Films, A. V. Cauger and several others in addition to the Alexander organization in this field of local-dealer-and-national-advertiser-cooperative merchandising is putting its messages before theatre audiences throughout America in numbers totaling many millions weekly. 10,000 theatres show these short reels, and the national advertising Minute Movies announced in these pages by General Screen Advertising, Inc., specialists in this other phase of the medium.

This is a well-defined field, successfully used by many of America's leading national advertisers and those with local retail dealer programs as well. Technical perfection in color and clever animation is especially noteworthy of recent trends. There are the *two distinct fields*, one depending on the local sales efforts of film advertising representatives who contact the retailer on share-the-cost plans and the other wholly national and based on circulation standards paralleling that of the national magazines and sold in exactly the same way on a per thousand audience basis. Except that these audiences don't skip page 34 but receive eye and ear selling beyond comparison with other forms of idea communication.

Here, too, advertising can be closely related to *market opportunities*. Advertisers can even select the exact industrial areas and the *very neighborhoods* in which defense production activities have created new "islands" of tremendous retail prosperity. In some of these centers even the local newspapers are wholly inadequate for advertising and far less efficient in circulation and coverage.

Outstanding Sales Programs

♦ Among the leaders in this month's survey of outstanding sales promotional programs is the 1941 edition of Goodrich's annual district sales gatherings. Headed up by ace sales-promotional executive E. D. (Ernie) Nathan, the Goodrich show presents a complete series of merchandising slidefilms and motion picture reels covering every phase of this year's sales activities. High-light of this Caravel-produced show is a defense production movie. Westinghouse is another experienced user of the visual theme. In 20 field meetings, an intensive selling campaign on home heating and air conditioning units is being presented to distributors with sales talks and films by H. F. Hildreth, sales manager, and W. R. Mason, in charge of advertising and sales promotion for the Home Heating and Air Conditioning Department.

Disney Show on Tour

♦ Production methods of Walt Disney, genius of the animated cartoon, need remain a mystery no longer to the people of five cities. Following its extended showing at the Los Angeles County Museum, a retrospective exhibition of the studio's workings, from 1928, when audiences first saw a little cartoon named *Steamboat Willie* flash humbly and unheralded on the screen, down to the current *opus magnus*, *Fantasia*, is due to tour the country. The tentative schedule:

Minneapolis University Gallery, February 20 to March 20, 1941. Cincinnati Art Museum, April. City Art Museum of St. Louis, June. State University of Iowa, July 15 to August 15. Detroit Institute of Arts, October. Cleveland Museum of Arts, November 12 through January 1, 1942.

Because of its revelation of inner workings—from animation drawings and painted celluloids through "pan" backgrounds, continuity story sketches (all drawings) and modeled figurines—it appears likely that the display will interest all users and potential users of films in business and industry, as well as the fans from the neighborhood movie houses. The dates, therefore, are worth noting.

For Minneapolis-Moline

♦ A new sound Kodachrome production *This Land of Ours* presents America's natural resources in exquisite beauty for sponsor Minneapolis-Moline. Showings are being held through local dealers of this Ray-Bell produced feature. *Guernsey at War*, another color film, is presented on the same bill.

Complete Slidefilm Program

♦ A series of ten new sound slide films are expected to be available shortly after March 15th according to announcement by the Modern Kitchen Bureau. To be sold to utilities, bureaus and manufacturers for use in training schools, etc., the series is part of the Bureau's extensive 1941 promotional campaign which includes magazine advertising and newspaper copy as well.

Tops for Promotion

♦ Hotpoint's interesting audience story (told on page 13 of this issue) has a sequel. The promotional materials which brought about satisfactory dealer results in this initial phase of distribution were carried through by the agency which supervised the original film production at Wilding's West Coast studios. To Les Sholty, Sr., head of the Maxon, Inc., Chicago office, goes our well-merited commendation. To his son, Les Sholty, Jr., a citation for the preparation of the promotional materials that "clicked" on this grand followup. As a well-cast, swiftly-paced and entertaining picture, *Blame It on Love* checks to everyones' credit.

The New York Scene

● THE MORE I SEE of this film industry, the more I am convinced that there is not a business that can not use motion pictures to advantage. I saw a new picture the other day which was made for a leader in the coin-machine field, the International Mutoscope Co. This is the first picture which has been made for this industry, I believe. Mutoscope's film is called *Pennies on Parade;* it's silent, one reel, and in Kodachrome. Most of the footage was shot on the World's Fair grounds last summer of the Penny Arcades which were operated there so successfully. Mutoscope is going to show the films to concessionaires in amusement parks and other places where coin machines might operate. The concessionaires will see Mutoscope's new machines in operation at the Fair and charts and titles describing the "take" and premium pay-out.

The producers of this picture are having pretty good luck with Kodachrome. Most of their shots still have a blue tinge in the shadows and that is a little annoying, but then something beautiful pops up and you can see how good Kodachrome can be and so frequently is. I know the "purists" say that if the color is not perfect (British Technicolor, which seems to be less garish), then don't use it at all. Stuff and nonsense, I say; look at the work print on some color job and eat your hat if the color version isn't better, "perfect", or not.

(*Please turn to Page 8*)

COMING BUSINESS SCREEN FEATURES

WESTINGHOUSE: A CIRCULATION ANALYSIS
Facts about audiences who saw that Company's feature picture program

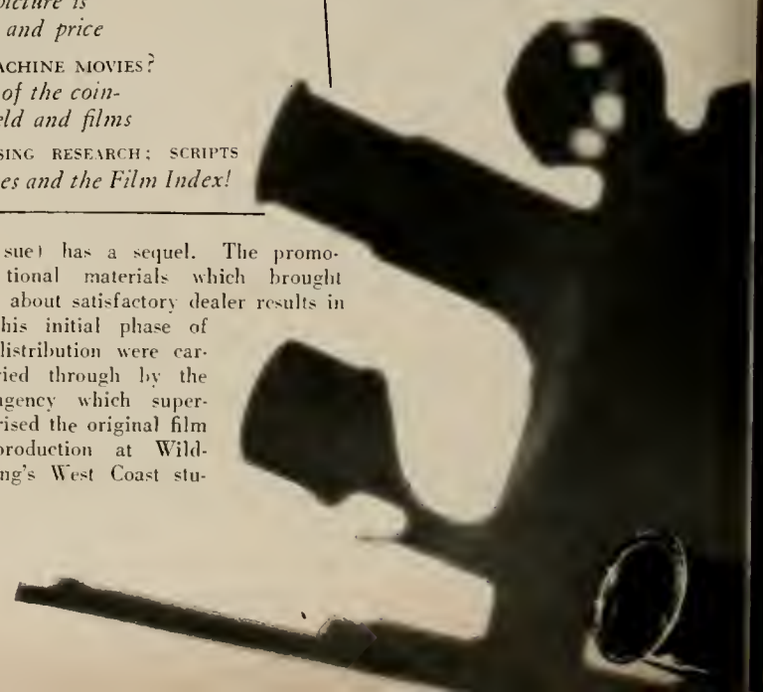
THE FEDERAL GOVERNMENT IN FILMS
A survey of the various departments, defense films and future plans

AGRICULTURE'S OPPORTUNITY IN FILMS
With contributions from agricultural sponsors and some recommendations

PRODUCTION JOB M-611
A successful picture is worth patience and price

WHAT ABOUT COIN-MACHINE MOVIES?
A frank analysis of the coin-operated movie field and films

ARTICLES ON CASTING; MERCHANDISING RESEARCH; SCRIPTS
and an extensive section of Prevues and the Film Index!



How Will All-Out National Defense Affect Your Sales Force?

Equip Your Men for All-Out Competition, with a Caravel Training Program, Now!

PROOF

If you want proof that Caravel Plans get results, check with

American Can Company
American Viscose Corporation
The Bates Manufacturing Company
Wallace Barnes Company
Black & Decker Manufacturing Company
Cadillac Motors
Calco Chemical Company, Inc.
S. H. Camp & Company
Cluett, Peabody & Company, Inc.
Dictaphone Corporation
E. I. duPont de Nemours
Eberhard Faber Pencil Co.
Ethyl Gasoline Corp.
Godfrey L. Cabot, Inc.
The B. F. Goodrich Company
Hart Schaffner & Marx
Jenkins Bros.
Johns-Manville Corporation
Kenwood Mills
Mohawk Carpet Mills, Inc.
National Biscuit Company
National Lead Company
Pepsi-Cola Co.
Socony-Vacuum Oil Company, Inc.
Swift & Company
Talon, Inc.
The Texas Company

OR ANY OTHER CARAVEL CLIENT

THE CITY OF WASHINGTON, so they say, is full of eager men running round and round with briefcases under their arms . . .

Yes—they're all enlisting, as fast as they can, for All-Out National Defense!

But—far-seeing business men who went through the *last* "emergency"—in 1917 and the years immediately after—can't forget the All-Out Competition that followed in its wake!

That's one reason why the Caravel organization—specialists in producing training films—have been retained by so many leading companies to help keep far-flung sales and dealer organizations all steamed up for the greatest business battle this country has ever seen.

Let us tell you about three great programs just completed—each a record-breaker in scope, each deliberately planned with a sharp look at *today's* business but also with a long look to the *future*. Already it is "later than you think!"

CARAVEL FILMS
INCORPORATED
New York • 730 Fifth Avenue • Tel. Circle 7-6112

PREEMINENT

ALL three Eastman negative films make important contributions to the startling beauty of today's screen productions. Unvarying dependability and wide latitude make them the established favorites of critical cameramen. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee Chicago Hollywood

PLUS-X

for general studio use

SUPER-XX

when little light is available

BACKGROUND-X

for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

LEADING USERS OF INDUSTRIAL FILMS RECOMMEND DA-LITE SCREENS

General Mills, Inc.

Presents

ITS NEW 1941 SOUND SLIDEFILM

"PRODUCTS CONTROL Means Flour Insurance"

ON DA-LITE GLASS-BEADED SCREENS

(Reg. U. S. Pat. Off.)

Throughout the nation, the sales representatives of General Mills, Inc., are now starting to show to their employes and to their jobbers and bakery customers, an interesting new sound slidefilm, illustrating the methods used by General Mills in making its annual survey of the wheat crop. This film entitled "Products Control Means Flour Insurance" presents many features of the company's operations in various wheat producing areas at harvest time and shows how they affect the quality of the flour, including its uniformity and its bake shop performance.

General Mills, Inc., has conducted a nation-wide wheat survey for the past twelve years and is the only cereal milling company to have a comprehensive preview, such as this, of its basic raw material—wheat.

Shown on Challenger Screen

The Challenger Model, consisting of a Da-Lite Glass Beaded Screen, spring-roller-mounted, in a metal case, to which a tripod is pivotally attached, is used extensively in showing not only this new slidefilm but also many other pictures used by General Mills, Inc.

"Very Successful Results"

In commenting on the performance of Da-Lite Screens, Mr. D. W. Latterell of General Mills, Inc., writes—"General Mills, Inc., has experienced very successful results with the use of Da-Lite Screens in the presentation of a variety of slidefilm pictures. The screens were recommended to us as being one of the best types of equipment on the market for our purpose, and we have had no reason to alter this opinion. We suspect that when the need for additional screens arises that we will add to our stock with Da-Lite beaded screens."

Because Da-Lite Screens show industrial pictures brighter, are easier to use, and are more sturdily built, they are first choice of leading producers, distributors and users of industrial films. Give your 1941 productions the advantage of projection on Da-Lite Screens.

THE CHALLENGER CAN BE SET UP ANYWHERE IN 15 SECONDS—

Simply open the legs of the tripod, swing the case to horizontal, lift the screen fabric from the case and adjust the fully opened screen to the height desired!

THE ONLY SCREEN that can be adjusted in height merely by releasing a spring latch and lifting the extension support. The Challenger is also the only screen with square tubing to keep the case aligned.

SEND NOW FOR FREE SCREEN DATA BOOK!

Interesting facts about the light reflective qualities of various screen surfaces, suggestions for choosing the right size of screen for any requirement and many other points about the selection, use and care of screens are contained in Da-Lite's 48 page data book. Send for your free copy now.

THE DA-LITE SCREEN COMPANY, INC.

2723 NORTH CRAWFORD AVENUE • • CHICAGO, ILLINOIS

BUSINESS SCREEN

THE MAGAZINE OF COMMERCIAL AND EDUCATIONAL FILMS

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Cover Subject: a Business Screen photo-composition; background courtesy Carnegie-Illinois Steel Corp.

* * *

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VOLUME THREE • 1941 • NUMBER THREE

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CAMERA Eye

NEWS & COMMENT OF THE STUDIOS

* * *

(Continued from Page Four)

♦ On the 22nd of January, the Goodyear Co. displayed the new movie, *Goodyear Shoulders Arms*, to a large group of tire dealers and newspaper men at the Waldorf-Astoria Hotel in conjunction with an elaborate display of products made by the company for national defense.

I thought it would be a very gala affair; Goodyear always does these things up fine. This time Mr. Litchfield was at the door to meet us as we came in, and the inevitable rubber tire ash trays were plentifully in evidence for souvenirs. First we saw exhibits of gas masks, rubber tank tracks, and bullet-proof fuel tanks which were attractively displayed and very interesting. Then we saw the new films. (Reviewed elsewhere in these pages).

You know how these meetings are: the company always does its utmost to see that you enjoy yourself, and it's not hard to get into a convivial mood when the empties are replaced so quickly. But once this picture began the atmosphere seemed to change. The first seven or eight minutes of "Goodyear Shoulders Arms" are clips from the newsreel files of Pathe News—the most striking, moving, terrifying shots of the war that I have ever seen. It knocks the party mood right out of you; you realize the immensity and the necessary intensity of the task we must all face, and you wonder whether we *are* equal to it. After those opening scenes Goodyear takes over and shows what *they* are doing to prepare us. I thought they were doing pretty well. Let's hope all of us can do as well.

Coin Machine Movies

♦ They previewed a new coin-machine the other day at the Hotel Astor. This one was put out by the Vis-O-Graph Corp.

I'm a little skeptical about coin-operated movies. I understand that each company in the field has already placed many of the machines and that thousands of others are on order from bars, cafes and railroad stations. Mr. W. H. Kemble, Executive Vice-President of Vis-O-Graph, says here in his press release that he expects 200,000 locations will eventualy install the Vis-O-Graph. I suppose I won't see one in action until Charlie's on 44th St. gets one, or my favorite railroad station (Grand Central) signs up. I'll be convinced when I see the happy throngs actually dropping in their dimes, and truly, it may be wonderful.

One thing I did notice about this machine, and also the Mills machine—the sound is extraordinarily good. Not only that, but these machines are a big advance as far as appearance over any other continuous display on the market. It seems to me that with these obvious qualities there should be a more advantageous place for them as selling tools in retail stores rather than as coin devices. Some plan for this use is already in the works. I hope we see more; I can perfectly well see one of these machines telling shoppers in Macy's dress department about rayon and doing a bang-up job of it.

The Voice of Experience

♦ This is a story I heard the other day about J. J. Jones, president of that large rubber company. They were making a picture in his plant and the action being photographed on this particular day entailed Mr. Jones passing down a row of busily engaged craftsmen—he stops and makes a suggestion to one of the older men, selected because he had been in the plant for fifty years. The trusty oldster was supposed to say, "Yes, Mr. Jones, I think you're absolutely right."

The Director on this picture, seeing the shot would be a long one, and wanting to get it perfectly on the first take, got the old fellow aside to drill him in his lines.

"You've got that right now? 'Yes, Mr. Jones, I think you're absolutely right.' You're sure you've got that straight?"

The old man looked at him for a moment and then said, "Look, I've been rehearsing this part for fifty years: if I don't know it now, I never will." —*R. S.*

International Angle

♦ Twelve prints of the 1200-ft. all Kodachrome 16mm. film with Lowell Thomas as narrator and *Baltimore* as the subject are now in active circulation. . . . More will be made during the next few months. This non-advertising subject has had an unusually effective appeal for non-theatrical groups especially—The State Department in Washington has asked for copies to send to South America.

THE SOUND TRACK

Published by **CASTLE FILMS Inc.**

THE SOUND TRACK appears as a means of keeping you informed about the use that various industries are making of motion pictures as produced and distributed by Castle Films, Inc., now in the 26th year of such service to American business.

PENNSYLVANIA R. R. • FULLER BRUSH • Du PONT • SUNKIST

IN ITS THIRD YEAR!

The Pennsylvania Railroad selected Castle Films for the production of a two-reel motion picture that presents the charm of Washington. This movie, in both sound and silent versions, is now in its third year of circulation, principally to groups of teachers and students throughout the country. Audiences mounting into the millions have seen it, and other millions will. It is well known that a large percentage of American travelers and vacationists is drawn from the schools and colleges of the country. The fact that the Pennsylvania is continuing its distribution, through the Castle organization for a third year is evidence of the effectiveness of this medium of publicity and promotion. Beautifully photographed, "On to Washington" is indeed a movie with appeal to any audience, especially so when the eyes of the world are focused upon our Capital city.

* * * *

NATURAL COLOR FOR SUNKIST!

Teachers in Home Economic and Domestic Science courses are making profitable use of a motion picture produced by Castle Films for the California Fruit Growers Exchange. The movie, "Citrus on Parade", was designed specifically for students in home-making classes, and for women's groups of all types. The major portion of its two reels is devoted to the presentation, in natural color, of new combinations of food in which oranges and lemons find novel use, such as economical and practical salads, desserts and beverages. These color sequences are a great asset for the teacher. The addition of color and the fact that booklets containing recipes shown in the film are distributed at each showing have gained a welcome acceptance for the picture all over the country. Castle Films has been serving Sunkist continuously for the last 17 years, securing audiences that average more than two millions a year.

Du PONT GIVES THEM FUN!

A sales promotion movie with a laugh a second has just been produced by Castle Films for the Finishes Division of E. I. du Pont de Nemours & Co., Inc. With such comedians as Willie, West and McGinty, hit of the Aquacade, and George Shelton of the team of Howard and Shelton in the cast, this three-and-one-half reel novelty among business films could not be anything other than a riot! Three cameras were used on the studio sets to catch all angles of the gags, tumbles and other fast, tricky situations. "Are We Painters!" proves that sales messages can get over with a laugh as well as with a lecture. The picture will be used at meetings of painting contractors, builders and home owners throughout the year. It already has begun its nation-wide exhibition tour.

* * * *

BY POPULAR DEMAND!

A three-reel, sound movie was made by Castle Films for the sole purpose of bringing the Fuller Brush plant and manufacturing story to this company's great army of field workers. Several test showings were made to Parent Teacher Associations and to schools. So much interest was manifested by these lay groups that contract was made with the Castle distributing organization for a wide use of the picture nationally at adult and school meetings. The Fuller Brush Company discovers that what originally was designed for its own personnel is practically demanded by popular request, and it is entering its second year of distributing "The Story Behind the Brush" through the Castle organization. In the last two weeks, this demand has grown so that an additional fifty prints of the movie have been put into circulation.

* * * *

Castle Films' low-priced, topical films are winning added favor for lending new interest and variety to sales meetings.

Every professional facility is available through Castle Films for the making of motion pictures for business uses. Whether studio sets are required, or exterior location scenes, or plant sequences, Castle experts can supply all demands.

"Are We Painters!" is a different kind of a sales promotion movie in that it is full of laughs induced by the antics of such well-known comedians as Willie, West and McGinty, and George Shelton. The Finishes Division of du Pont is showing it.

"On to Washington" is the title of a two-reel movie, sound and silent, which was produced for the Pennsylvania R. R., and which is being distributed now for its third consecutive year. Vacationists among teachers and students are seeing it.

Sunkist enters many thousands of schools and clubrooms with its two-reel film, "Citrus on Parade". Natural color scenes and the availability of a recipe booklet make this film doubly welcome in home-making departments everywhere.

CASTLE FILMS

30 ROCKEFELLER PLAZA, NEW YORK • FIELD BUILDING, CHICAGO • RUSS BUILDING, SAN FRANCISCO

Producers, Distributors, Exhibitors of Business Motion Pictures

Half-a-cent a minute each to *show* them . . . to *tell* them . . . to *demonstrate* what you have to sell . . . That's what a sound film, a *talking picture,* can do for you . . . when controlled by a Modern plan of showing.

Here's where *we* come in . . . to show your film in any part of the country you wish, before the audiences you want . . . within the time limits *you specify.*

And that mention of half-a-cent a person per minute is being ultra-conservative. For we're showing many a film for less, *much less.*

Why Not Investigate?

Find out what tremendous sales power a good film *can* have. In a few minutes we can explain to you how your present or future talking picture can be shown to specific groups of people in the proper way...at a low cost. Phone CIrcle 6-0910 in New York, or write us, now.

MODERN TALKING PICTURE SERVICE

MODERN TALKING PICTURE SERVICE, INC.

9 ROCKEFELLER PLAZA • NEW YORK, N. Y.

BUSINESS SCREEN MAGAZINE

"The first thing the school is looking for is good factual films. The mere offer of a "free" industrial film no longer intrigues the school user; there must be something in that film that will make a definite contribution to the school's objectives, as well as meeting some well-defined standards of construction, photography and editing."—Godfrey M. Elliott.

VOLUME • THREE 1941 NUMBER • THREE

Right Off the Reel: *Close-ups on the News*

● As THIS ISSUE is being distributed broadside throughout the country, the editor of BUSINESS SCREEN is enroute to Atlantic City, scene of this year's annual convention of the National Education Association. We are scheduled to take part in a discussion of "free materials in the schools" at the kind invitation of President Paul Reed of the Department of Visual Intruction of the N. E. A. Better accustomed to the airy solitudes of our editorial sanctum than to the speaker's pulpit, we are nevertheless grateful for the privilege of appearing at this forum and to contribute our bit with these sincere, forthright advocates of the true educational principles which must guide the future course of visual education in these United States.

This contribution to a better understanding of one of the real problems in visual instruction is made at a time when the necessities of national defense demand an enlarged program of technical education, a thorough understanding of nation's economic and mechanical resources as well as actual military and air training. At such a time when the production lines of American industry constitute the first line of our nation's defenses, it is vital that every possible vestige of insincerity and hpyrocrisy be cast aside to enable every foot of this powerful educational medium to help the schools to accomplish the task at hand.

We have been proud of our often-stated policy of demanding higher standards of industry's film contributions. Good films, possessing the essential technical perfection and accuracy of detail, are no less valuable because they contain unconcealed mention of their origin. What is really needed here is an evaluation of all possible subject matter of *use* to the school and subsequent rejection of unsatisfactory, technically imperfect and downright subversive materials which have no place in the classroom. And underlying the whole situation is visual education's need for a greater amount of subject matter not today adequately supplied by strictly educational sources.

Education's eight thousand-odd sound projectors can be doubled and trebled within the year to come by a courageous, comprehensive program of selection, analysis and publicity based on a realistic appraisal of all phases of this problem. Let us be mindful of the economic advantages involved in the production of educational materials for a potential market consisting of twenty or thirty thousand outlets where less than a third of that amount exists in the nation's schools today.

Of National Defense:

♦ From Maurice Henle of the Tennessee Valley Authority comes news of the newly-released two-reeler *TVA* and a one-reel film *Power for Defense*. Both were made in cooperation with the National Defense Advisory Commission. Commentary for *TVA* was written by Arch Mercey; for *Power for Defense* by Robert Collyer. Mercey directed both pictures. *Plows, Planes and Peace* which shows how America's farmers provide abundant food supplies to meet the demands for national defense has been produced by the Department of Agriculture. In the commercial-industrial scene General Motor's new film *General Motors in Aviation* presents the part which GM is playing in that phase of defense production. Reviewed in this issue is the new Goodyear picture *Goodyear Shoulders Arms;* Goodrich is also in the news with a sound motion picture on that company's part in defense production. America is on the march! Let other business leaders join in.

Business Wants the Facts:

♦ And distribution records being set by several noteworthy film programs will furnish them as 1941 barely gets under way. An analysis of the widespread coverage achieved by a recent Westinghouse film program has received our editorial scrutiny. It will be the subject of early discussion in these pages because it achieves what we have long advocated: a thorough statistical breakdown of every type of audience reached. Another sponsor has done a similar intensive research job by following representative audience groups with a door to door checkup survey to discover the relation between the film and actual sales. In this independent analysis it was discovered that a *three percent direct sales* result had been recorded.

Films to Meet Group Interests

♦ The many thousands of copies of each issue of BUSINESS SCREEN are for the most part directed only to business executives of concerns utilizing the film medium in one of its many phases and that is our purpose. Increasing numbers of copies are now also supplied to subscribing visual educators and to program chairmen of national groups whose members regard films as one of the best sources of stimulating educational material.

It is in the interests of these groups that we address a plea to sponsors. Many program chairmen, including American Legion and Chamber of Commerce heads, have called on us personally to suggest *continuous* programs of films suitable for advance promotion and announcement among members and genuinely informative to the membership. Much more can be done along these lines.

These men and women represent the very lifeline of American public opinion. Their participation in community and group affairs atterests their out-of-the-ordinary interest in such matters. Often they are the business and intellectual leaders of their communities. In the case of women's groups, the members primarily seek the truth in matters of consumer and product education. The fact that they are exposed to subversive and anti-business propaganda is all the more reason why business should take this opportunity to make its true story known.

There are more than ten million such organized Americans. Their words and deeds have important bearing on the actions of at least a like number among their families and friends. Let us, respecting the truth and minimum standards of technical perfection, provide this most likely medium of entertainment and education to which they are already very sympathetic.

—*O. H. C.*

FILM INDEX a summary of film subjects now in use—showing industries served

Aviation
Title: "Building of the PBY Record Breakers." *Subject*: Construction of the PBY flying boat. *Sponsors*: Consolidated Aircraft Corp., San Diego, Cal.
Title: "Producing the P-36." *Subject*: Operations at Curtiss Wright plant, now closed to the public. *Sponsor*: Curtiss Aeroplane Division, Curtiss-Wright Corporation.

Retail Sales Training
Title: "Right—100% Right." *Subject*: Modern methods of rug merchandising, including a demonstration of how to match a carpet to a room color scheme. *Sponsor*: Alexander Smith & Sons Carpet Co. See *Previews* this issue.
Title: "The School of Charm." *Subject*: Fashion selling, and coordination among fashioned personnel. *Sponsor*: Frank & Seder Co., Pittsburgh. *Comment*: Movie and coordinated program have been given to the University of Pittsburgh's Research Bureau for Retail Training, and may be used by personnel departments in other stores.

Consumer Education
Title: "The Story of Color Added." *Subject*: Adding color to oranges. *Sponsor*: Food Machinery Corporation.

Flour Milling
Title: "Give Us This Day—The Story of Bread." *Subject*: Building consumer acceptance toward the place of bakery foods in the balanced diet. *Sponsor*: International Milling Co.

Florists
Title: "High Lights of the Greenhouse Industry." *Sponsor*: Harry H. Woolley, Richmond, Ind.

Railroads
Title: "The Power Behind the Nation." *Subject*: Story of bituminous coal, its meaning to the industry and economy of the world. *Sponsor*: Norfolk and Western Railway Company. (Produced 1940) *Comment*: Railroad officials plan to exhibit the picture at coal meetings, conventions, civic clubs, schools, colleges, traffic gatherings, etc.

Government, Civic
Title: "Merit System Advancing." *Subject*: Portrayal of merit selection and career building in New York City's civil service. *Sponsor*: Municipal Civil Service Commission of New York City. *Comment*: Available without charge to schools civic groups, clubs and other organizations.

Public Utilities, Natural Gas
Title: "The Fires Must Never Go Out." *Subject*: The complicated organization behind the distribution of natural gas. *Sponsor*: Arkansas-Louisiana Gas Company. See *Previews* this issue. *Comment*: Designed for consumer education.

Public Utilities, Electricity
Subject: Manufacture and distribution of electric energy from hydro-electric and steam plants down through distribution from stations and substations to consumer. *Sponsor*: American Gas and Electric Co.
Subject: Manufacture and distribution of electricity from the plants where it is made to its use in homes, stores, factories. *Sponsor*: Central Hudson Gas and Electric Corporation. *Comment*: May be shown before school, church, grange, service club gatherings, or any other group consisting of 25 people or more. Applications can be made at any Central Hudson office.

Publishers' Promotion
Title: "The All American Way." *Subject*: Annual sports promotions of the Chicago Tribune, including Golden Gloves tournament. *Sponsor*: Chicago Tribune. *Producer*: Wilding Picture Productions, Inc. Comment: Running time 30 minutes, 16 mm. sound film available to schools, civic organizations and churches free of charge. Distributed through Tribune Public Service office. 35 mm. sound film for theatres distributed by Business Survey Dept. See review this issue.

Insurance
Title: "Pleasure Afloat." *Subject*: Power boating. *Sponsor*: Aetna Life Insurance Co. with the Automobile and Standard Fire of Hartford, Conn. *Comment*: Available through agents of the Automobile and Standard Fire for showings before yacht clubs and other organizations.

Glass Industry
Subject: Manufacture of glass. *Sponsor*: Pittsburgh Plate Glass Co.
Subject: Methods of making laboratory glassware. *Sponsor*: Corning Glass Works, Corning, N. Y.

Banking
Title: "New Hampshire's Heritage." *Subject*: Trends down through generations in this section of New England, and development of savings banking. *Sponsor*: Savings Banks Association of New Hampshire. *Comment*: Divided into two parts, one for use in theatres, the other for school and civic organizations.

Cement Industry
Title: "Limited Ways." *Subject*: Development of super highways. *Sponsor*: Portland Cement Association.

Government, Federal
Title: "Federal Aid to the States for Education." *Subject*: Democratic principle underlying the free public-school system, showing evidence of widespread failure to put this principal into operation. *Sponsor*: American Federation of Teachers. *Comment*: Available to locals and other organizations.

Railroads, Engineering
Subject: What actually happens in a locomotive firebox fired at various rates of combustion. *Sponsor*: Standard Stoker Company.

Paint Industry
Subject: Graphic demonstration of how to paint boats and how to use various types of marine finishes. *Sponsor*: Pettit Paint Company. *Comment*: 16 mm. Kodachrome film.

AUDIO-VISUAL EDUCATION

◆ With business pictures, results frequently are measurable in increases in sales and inquiries. But what measurement can be applied to the film used in classroom and school assembly? A round table on visual and radio education, held early in January during the program of dedication of the University of Southern California's Hancock Hall, devoted to scientific research, spent more than an hour analyzing, discussing, suggesting methods and results of measurement, led by a panel of half-dozen educational film users.

SHORTEN LEARNING TIME

Bruce A. Findlay of the Los Angeles City Schools System asserted that "films, transcriptions and radio are the one proved thing for increasing the diffusion of knowledge in a shorter time and at a lower cost." Proof of increased retention of learned material was given in the experiment which showed that among 2800 children in three groups classes using films were 20 percent more effective than those not using them, and that among the former, three months later, there was 38.5 percent retention of data seen on the screen.

NO STRAIN TO EYES

Measurement of the effect of motion pictures on the eyes as conducted by two leading Los Angeles physicians brought forth a startling fact: Two groups of 150 each, none with visual defects, provided a comparison between reading and watching the screen; the first group read for 45 minutes and had a 43 percent fall in visual acuity; the second group watched a motion picture for an hour and a half and their drop in visual acuity was only 21 percent. Those who had read, then saw the picture, and the fall was markedly less. "Provided they are well-taken and well-screened, there is no evidence that motion pictures hurt the eyes," Findlay reported the physicians as saying. "In providing exercise for the eye muscles, motion pictures may actually prove beneficial."

Francis Noel, of the Santa Barbara (Calif.) schools declared that the greatest need today was not for more projectors or more good films, but a way of selecting pictures and making them produce best results. He asserted that a good teacher could get value from a poor film.

(*Continued on Page* 33)

TO THE LADIES!

HOTPOINT'S PICTURE PROGRAM SHOWS TO PACKED THEATRES THROUGH ACTIVE DEALER PROMOTION

By Dorothy Washburn

● When husbands start fumbling to untie marital strings you can *Blame it on Love*, according to Hotpoint's glamorous motion picture by that name. But all is not lost, girls. If the light-of-your-life slams the door on leathery steaks and smoky potatoes it's not a matter for the court of domestic relations—maybe it's only a lack of modern electrical cooking equipment.

And lest that sound far fetched, look how women all over the country responded to such a suggestion. We'd say, offhand, that some of us girls have been worried about our homemaking abilities.

THE LADIES LIKE IT

Blame it on Love, readers of BUSINESS SCREEN will recall, is the story of a popular songstress, Joan Marsh, who falls in love with the scion of a wealthy family, John King. He disregards his family's objections; they are married, and the newlyweds go it alone as she tackles the difficult job of housekeeping. Then young love gets a jolt when the groom drops the bride until she meets up with a new angle on that ancient superstition about the way to a man's heart.

Proof that *Blame it on Love* had that certain "something" was the near-stampede of the ladies to dealer's stores after viewing local showings of the picture. And did these dealers act surprised about it? Not a bit. They started the whole thing and they were ready with suggestions and saleshooks.

"We are well pleased with *Blame it on Love* and the sales results it produces," said one retailer. "We sold one range right on the lobby floor of the theatre—more sales are rolling in."

"*Blame it on Love* shown once to 775 people. Tremendously successful. Five appliances sold so far as a direct result of this promotion. Our total promotion cost was only $57," writes another retailer after his local showing.

DEALERS CITE SUCCESSES

Other comments include: "Theatre not large enough to handle crowd of over 500 people who came to see *Blame it on Love*. Audience enjoyed picture tremendously. Need to hold aonther showing to accomodate those who were turned away at the door."

"Theatre jammed for *Blame it on Love* showing. Had to turn away 200 people. 3000 people gathered on the courthouse lawn for the range drawing."

"*Blame it on Love* shown twice to 300 people. Seven Hotpoint unit sales are directly attributable to this promotion."

"*Blame it on Love* was a sparkling success here . . . the best part is we have plenty of red hot prospects as a result."

"Attendance of 3000 people at *Blame it on Love* show was far beyond our fondest expectations."

Similar comments were received from utilities and other dealer outlets who actively promoted the film.

ATTRACTS FINE AUDIENCES

To satisfy a natural skepticism about the class of these audiences we looked closely and couldn't find any of the "fluff" element at all. We had to admit these were women with money to buy home appliances. Young matrons for the most part, with neat costumes, hats securely anchored, straight stocking seams and serious expressions. Dealers reached this class with Hotpoint's clever suggestions about inviting women's clubs, lodge members, and the use of direct mail promotion. And they kept the youngsters away by showing the picture in the local high school before it was screened downtown!

Several prize plans were used—drawings on an electric range, a free paring knife, Hotpoint Menu Makers and merchandise certificates, as well as combinations of these. One retailer reports that out of twenty merchandise certificates given away, seven were redeemed on Hotpoint major appliances within forty-eight hours!

Which all seems to prove that Hotpoint's dealers showed us up as conscientious homemakers after all, as anxious to please our families with efficient new home appliances as to save our faces and figures by eliminating beauty-robbing household chores. Clever of them to remember that we're all movie minded. And that we appreciate being taken seriously in these matters of learning the whys and wherefores of modern electrical kitchen aids to better living.

(OVER)

This audience braved wintry winds to attend Hotpoint's showing of "Blame It on Love" sponsored by an enterprising dealer in Atlanta recently. Audiences like this were typical of similar showings held in many towns last fall under local utility auspices. (Below) The audience waits expectantly as the big moment of drawing for a Hotpoint range climaxes another successful evening program given by a local dealer.

(Above) Straight to the dealer's store after the showing went these ladies; (below) an afternoon crowd on its way to a Hotpoint showing.

Typical scenes from Hotpoint's "Pursuit of Happiness" (Wilding)

Hotpoint Show Adds Product Film

◆ Produced to replace the Hotpoint product trailers shown with *Blame it on Love*, a new sound motion picture entitled *And the Pursuit of Happiness* has just been completed by Wilding Picture Productions.

Intended to help Hotpoint retailers get the full benefit in 1941 from their motion picture advertising programs, this exciting and romantic picture tells the story of woman's "pursuit of happiness" in her daily work. It depicts in thrilling sequences the role played by research and engineering in freeing her from household drudgery.

The story begins with the early development of George A. Hughes' first successful electric range, and shows in exciting scenes just how each new Hotpoint development took place as the result of a definite need of homemakers. Not only is the story fascinating but it gives clear, definite answers to women's questions about dependability and operation of electric home appliances.

The romance of home appliances, *And the Pursuit of Happiness* is a history in which the American homemaker's "pursuit of happiness" is inescapably bound. Fast moving, it takes the audience into the homes of yesterday where the need for "a better way" was born. It goes behind the scenes in Hotpoint's engineering and research laboratories: into the Hotpoint factory: and into Hotpoint's test kitchens, visualizing and dramatizing the reasons why Hotpoint appliances are unsurpassed in dependability and quality. It succeeds in painlessly translating the technical qualities of Hotpoint home appliances into terms of "use value," easily understood by the average woman.

And the Pursuit of Happiness is 30 minutes in length and is available in 16 and 35mm. sizes. Hotpoint retailers are planning to use it in combination with *Blame it on Love*, the popular Hotpoint film introduced last year. Together, they provide a complete entertainment program.

Schools and colleges as well as the general public will be interested in the educational angle of *And the Pursuit of Happiness*.

This lobby display was arranged by a Hotpoint dealer through the cooperation of his local theatre manager during showings of "Blame It on Love." (Courtesy Maxon, Inc.)

California utility dealers pose with one of the fortunate winners of a Hotpoint electrical range presented at a film showing. Excellent dealer sales results were obtained.

VITAMINS *vital to* DEFENSE

National Dairy Council's New Health Film

● We all like our three squares a day, and not many of us try to get along with less—if we can help it.

There is, of course, the story of the horse that was gradually weaned from eating; and if the horse had lived, someone would have had something there.

As human beings, most of us may feel that three trips to the lunch counter each day may do the trick adequately; but a lot of folks seem to like a snack now and then between sessions of ordinary eating. This it seems, according to modern theory, is perfectly permissible, if we are only careful as to what we stoke ourselves with at the in-between fuelings.

Doctors tell us that what we eat has a very definite effect on our health, vitality and ability to do our work more easily. Vitamins, calcium, and other elements all play their part in keeping us full of pep and the old youthful vigor.

The National Dairy Council, for nearly a quarter of a century has been educating Americans to the value of eating the right foods in order to make us a nation of healthier individuals.

Motion pictures play an important part in this educational program. The executives of the National Dairy Council are staunch believers in the value of films in their promotional and educational activities. The Council used movies even back in the silent days.

A year ago Burton Holmes Films, Inc. produced for them a nutritional sound movie, *More Life in Living*. The National Dairy Council works in cooperation with some forty Local Dairy Councils located all over the country. The film has been used by these Local Councils as well as by the national group, and results have been so outstanding that another film is now in production with the working title, *America Learns To Fly*. Burton Holmes Films is the producer.

The theme of the new film is the necessity for good health for anyone who flies or takes any part in aviation. Special permission has been granted by the War Department to shoot scenes at one of the Army Air Corps detachments. Northwestern University is cooperating, and sequences will be shot of civilian pilot training under supervision of the Civil Aeornautics Authority. Airline pilots and stewardesses must pass rigorous physical exams: and health is essential also to the thousands who now are flying their own light planes for business and for fun.

The film is slanted to emphasize the importance of eating the right foods, including generous quantities of milk and other dairy products to build and maintain the good health so essential in all aviation activity.

The National Dairy Council advises milk for health in its films.

Furthermore, the fact is stressed that high diet standards as a means to good health are vital to the strength of the nation.

This is a matter of first importance today, when the manpower and industry of the nation is geared to defense, and when for every man in uniform there are about twelve men engaged in second line defense work in factories and industrial plants, turning out items of necessity from bombing planes and machines tools to shoe laces.

One of the fondest hopes in the present struggle, wishful thinking or not, is that the Nazis may collapse through malnutrition. Certainly that is one offensive purpose of any blockade in wartime. If it works, it may at the same time unleash on the world a scourge of diseases that no expanse of ocean can keep from sweeping across to our shores. It behooves us then to keep our own civilian and uniformed fighters in the pink of physical

(*Please turn to Page* 24)

♦ Backgrounding its approach to the subject of national defense by tracing the development of the current war's beginnings as far back as the Fall of 1936 in Spain, war's proving ground, Goodyear's new sound picture, *Goodyear Shoulders Arms*, produced by Pathe, develops the story of Mars' march across Europe, pointing out that America's method of life is a challenge to the powers that would destroy democracy.

The picture carries the thread of this line of approach to show peaceful pursuits in America as contrasted to those in Europe, warning that this country must quickly forge its defense for the preservation of the worthwhile way of life as residents of the United States know it.

From this point on the film pictures the Goodyear story of rubber production and fabrication, its research; the company's development of lighter-than-air craft, balloons, plane wheel and brake assemblies, self-sealing gas tanks, Life Guard tubes, flotation gear for forced landings of planes and crews, mechanized tank treads, gas masks and so down a long list of defense units now rolling off the assembly lines at Goodyear plants.

In conclusion, the film dramatically points out that rubber fights for democracy today and is prepared, if necessary, to fight for it tomorrow.

Well planned, carefully photographed and intelligently edited, the motion picture *Goodyear Shoulders Arms*, should prove a popular film for showing in luncheon clubs and at schools and colleges, not only because it has a timely appeal but because it is highly instructive, carrying pertinent defense preparation information in which every American will be interested.

Publicizing Promotions

♦ Continuing the path of successful film promotion by the Chicago Tribune in its previous productions of sound motion pictures including the familiar *Trees to Tribunes*, the activities of the Tribune's sports department are represented in a new picture, *The All American Way*, produced by Wilding.

Establishing a procedure which will be interesting to newspapers contemplating similar promotions, the Tribune premiered *The All American Way* before an audience of Chicago celebrities in the handsome studio theatre of WGN. Following this, the picture has been the subject of daily promotional publicity and advertising on the sports pages and has been shown before clubs, lodges and other group audiences. In addition, it is showing in Chicago and other Midwestern theatres.

This form of distribution may be considerably extended before long because of the interest stimulated by the paper's own publicity features, as well as the news and interest of the film's subject matter —thirty minutes of fast-moving sports events. Included are the Silver Skates Derby, the swimming meet, golf school activities, all star football game, all-star baseball game, and the Golden Gloves tournament.

The 16mm. sound film is available to schools, clubs, civic organizations and churches free of charge —distributed through the Tribune Public Service office. The 35mm. sound film produced for screening in theatres, is distributed through the Tribune's Business Survey Department.

In scenes above from the new DuPont (Finishes Division) motion picture, the famed comedy team of Willie, West and McGinty mix hilarious moments with serious ones as the audience learns about craftsmanship. (Castle Films)

FILM PREVUES

Vacuum tube principles explained in a new Western Electric picture. (Audio)

Our Correspondent at School

♦ I didn't go to M.I.T. and I always wondered what made the telephone work, to say nothing of my radio. Oh yes, I remember in 7A physics we learned about sound waves and electricity, but it just didn't register; we always skipped over tubes, like in your radio, and then where are you? Well, now I know; these vacuum tubes are like a tree full of monkeys throwing coconuts through a venitian blind at another monkey who has his head through a bulls-eye, like that colored boy in a carnival. It's just as simple as that. The monkeys in the tree are the action of the filament, the coconuts are electrons, the venetian blind is the grid, and the boy in the bulls-eye is the plate. I found all this out at a new movie called *A Modern Aladdin's Lamp* which has some of the neatest technical animation that I've ever seen.

It's unusual for a picture of this type to keep up actual suspense. Well, you ought to see this one. As soon as your mind forms a question (and this picture sees that it does) they drag out monkeys or something like that and everything is clear again.

Don't get the idea that all it has is monkeys, however: there's Lowell Thomas, and some beautiful shots of the type we banally call "factory run-around". This film "runs around" Western Electric's New York City plant where you can see them making huge vacuum tubes, masterpieces of hand craftsmanship.

Western Electric has made this picture (via Audio Productions) for school and club showings. It's just the ticket. R. E. S.

The Chicago Tribune sponsors "The All-American Way" (Wilding)

DuPont Backs Craftsmen

♦ The Finishes Division of E. I. duPont de Nemours & Co., Inc. has picturized its story of house paints and finishes in the Dulux line for painters and painting contractors for the third time in as many years. Noting recent trends to the theatrical motion pictures in sales promotion, Charles Culp, Advertising Manager of the Finishes Division of DuPont specified that this year's picture possesses a maximum of entertainment value along with a complete message on the DuLux line as well as sales suggestions to painting contractors and story material to discourage home owners from attempting cheap painting jobs or calling in "handy" men to do slipshod work.

The producer, Castle Films, prepared a story written around Willie, West & McGinty, the hilarious comedy team which made such a hit at the New York World's Fair Acquacade. This group specializes in pantomime comedy and gags which are easily adapted to the requirements of the new picture titled,

(OVER)

(*Continued from the previous page*)

Are We Painters. The story brings them into the picture as "handy" men who succeed in providing an awful example of what happens when combined gardeners, plumbers, carpenters, lawn-mowers, cesspool cleaners and painters attempt to paint a house. There is, however, a house painted in the film by experienced craftsmen and it is the contractor in charge who puts over the DuPont story as well as the facts about proper painting.

Stellar cast supports Willie, West & McGinty, including George Sheldon of the radio team of Howard & Sheldon. The picture was produced in New York under the direction of Don Hancock of the Castle staff with a camera staff headed by John Lepanne. DuPont is now showing the picture to audiences of painters and contractors and it is planned to reach consumer audiences later.

Science of Air Conditioning

♦ Concurrently with an increased advertising program for 1941, the Carrier Corporation has released the company's first picture, titled *Weather by Carrier*. It is a dramatization of science at work and was inspired by the lecture demonstration given in the Carrier Igloo at the New York World's Fair. It is an informative and pleasing presentation, giving the how, why and what of one of the greatest developments made by man in this age. Goldfish are seen living in a bowl of water squeezed from air saturated with humidity, canaries saved from perishing in a dust storm by a filter, and a graphic illustration of heat being given off by the body of the average human.

The film was produced by Castle Films, New York, and will be distributed by them. It is scheduled to show to over a half million persons in schools, clubs, churches and other groups within the next few months.

The picture recently previewed by the press in New York and Chicago, has been acclaimed a real contribution to education. At Carrier's New York preview party in the Waldorf-Astoria, Dr. Willis H. Carrier, the father of air conditioning welcomed the guests.

Army Orders Lockheed Film

♦ The United States Army has ordered 100 prints of the new Lockheed production, *Look to Lockheed for Leadership*, for use in training camps, and a duplicate negative has been supplied. Addition of a new sequence featuring the Lockheed P-38 adds considerable punch in the ending of an already dramatic production. Tradefilms produced.

George Shelton is Alexander Smith's laugh-winning rug retailer. (Audio)

Professor Quiz Stars in Alexander Smith Film

♦ A 30-minute sound motion picture, *Right—100% Right*, starring radio's Professor Quiz and Bob Trout has been completed by Audio Productions for Alexander Smith & Sons and C. H. Masland & Sons, rug manufacturers. The new sound picture, soon to be shown to rug salesmen in all parts of the United States, explains the 1941 advertising and merchandising plans for the two companies.

The movie illustrates Colorama, Alexander Smith's sales plan for 1941, which is described as the "biggest news in the rug industry since Floor Plan." Colorama is a new idea in home decoration which suggests color schemes to flatter the five color types . . . blonde, brunette, titian, brown haired and silver gray. Of equal importance, Colorama helps the salesman to understand color and use it effectively in consumer selling.

Also shown is the Masland campaign which features "settings of the stars" through a cooperative arrangement with Paramount Pictures where Masland rugs and carpets will be used in the sets of Paramount's top releases in 1941. Masland's theme is—"Masland rugs are beautiful enough to be chosen as settings for the world's most beautiful women, yet hardy enough to stand the famous Masland Argonne sidewalk test."

After careful consideration the "quiz type" of movie was selected as the best way of acquainting the salesman with the new sales plans of Alexander Smith and Masland. The movie itself, (scripted by Sherman Rogers) shows Professor Quiz and Bob Trout in a CBS studio "quizzing" five contestants on floor coverings and home decorations. As questions are asked, the movie effectively employs the device of "fading" to a rug store, the mill, Clara Dudley's office, etc., to better illustrate a point.

Alexander Gray, former singing star of the movies, takes the part of Mr. Gregory of Good Housekeeping, a contestant. George Shelton of Howard & Shelton, famed comedy team, adds a humorous touch to the movie with his interpretation of a rug store owner. Other contestants are Clara Dudley, Decorating Consultant for Alexander Smith, played by Helen Hawley; and Mr. and Mrs. Middleton, the average consumers; enacted by Ruth Lee and Phil Ober, who recently played the lead in the Broadway success, "Kiss the Boys Goodbye."

Showings of *Right — 100% Right!* for retail sales personnel are being arranged throughout the country. Approximately 200 showings, it is estimated, will be held in the spring months. The film will later be available for consumer groups, store promotions and for educational purposes.

Right—100% Right! follows in the footsteps of three other successful movies which are still available for showings. They are: *Nearly Right Won't Do*, an entertaining story about Alexander Smith Rugs and carpets with music, the Three Jesters of radio fame, and a handsome technicolor sequence; *For the Nation's Homes*, a 20-minute sound film about Masland rugs and carpets featuring Lowell Thomas, and *Modern Manufacture of Carpets and Rugs*, a 25-minute sound picture, educational in content showing the complete process of rug manufacturing at the Alexander Smith & Sons' mill in Yonkers, N. Y.

Carrier Corporation tells the fascinating story of its development. (Castle)

Campaigning for New England

♦ Campaigning to attract new industries to New England, The New Haven Railroad has brought out a new motion picture—*This Is New England*—depicting the area's industrial advantages and tracing their steady development through the past 300 years right up to the present era.

The two-reel sound film was produced only after several careful analyses of New England's industrial situation had convinced The New Haven that the numerous advantages responsible for the region's industrial progress still abounded.

The first showing was given before some 400 members and guests of The Advertising Club of Boston at a luncheon January 7. Two years earlier, the same club had been honored with the premiere of another successful New Haven sound film—*New England—Yesterday and Today*, a graphic presentation of the many recreational facilities and attractions of the six Northeastern states. This film already has been seen by millions of persons in the Eastern, Central and Southern sections of the country and at the 1940 New York World's Fair.

Both films were produced by the Jam Handy Organization of Detroit, under the close supervision of railroad officials.

Giving a comprehensive picture of the growth and present activities of New England, which now produces nearly 20 per cent of the defense needs of the world's greatest nation, the film will be available —in either 16 mm. or 35 mm.— for showings to industrial and commercial groups and organizations, to schools and clubs, and to other similar groups.

The New Haven's film shows the important part played by rivers, of which there are 19 principal systems throughout New England which early "industrialists" harnessed to provide power for mills and factories. Today this source has been augmented by cooperative utilities, furnishing reliable and

(*Please turn to Page 24*)

Plows, Planes and Peace

● New film production cooperating with the nation's task of arming for defense is already evidenced in the completion of several motion pictures. Especially noteworthy among these is *Plows, Planes and Peace*, produced for the United States Department of Agriculture and two films on the nation's power resources, *TVA* and *Power for Defense*. Film production by the U. S. Army Signal Corps, which included forty-two subjects last year, continues to increase with personnel of the Photographic Branch now considerably enlarged. Outside production facilities are found necessary in order to meet the present extensive army training film requirements.

Agriculture's Defense Aids

♦ Motion pictures produced by the United States Department of Agriculture are of the instructional type, designed to disseminate information developed by the Department and cooperating agencies on agricultural subjects such as improved methods in agriculture and home economics, production control, conservation, farm credit, forestry, land use, marketing, and kindred subjects, and to increase the effectiveness of cooperative extension work.

The Department maintains a library of films which are available free of service charge from the Washington office. Since these films are made for definite official purposes the aim of distribution is to serve these purposes first. The remaining prints are placed where applications indicate they should serve the best use. The limited distribution facilities make it impossible to comply with a large number of unofficial requests. To alleviate this situation, and provide for the widest possible distribution of available prints, arrangements have been made with a number of State institutions to distribute prints of Department of Agriculture films.

The Department's 1941 Motion Picture Catalog is now in process of publication, and will be ready for distribution in six weeks. Of especial interest in the list of pictures is one entitled *Plows, Planes, and Peace*—a defense picture, recently released, which shows how America's farmers, through the Ever Normal Granary, and other phases of the Agricultural Adjustment Administration's farm program, have provided the abundant food supplies to meet the demands for National defense. Other defense pictures, now in production, will be released in 1941, according to Raymond Evans, Chief of Motion Pictures for the Department.

America's Power Resources

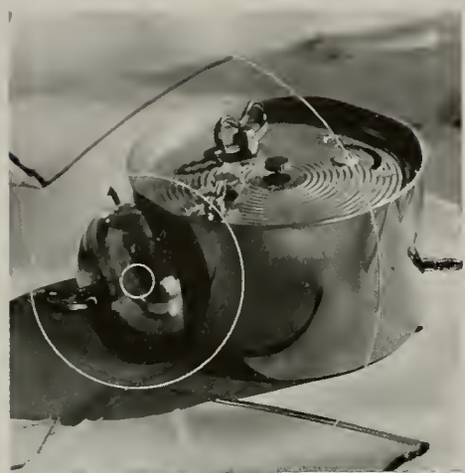
♦ On August 1, 1940, the Tennessee Valley Authority started work on national defense expansions authorized by Congress to increase the Authority's power capacity by 300,000 kilowatts. This Congressional authorization was made upon the recommendation of the Council of National Defense that this additional power is urgently needed to provide for greatly expanded national defense needs in the Tennessee Valley, including large quantities of aluminum for airplanes.

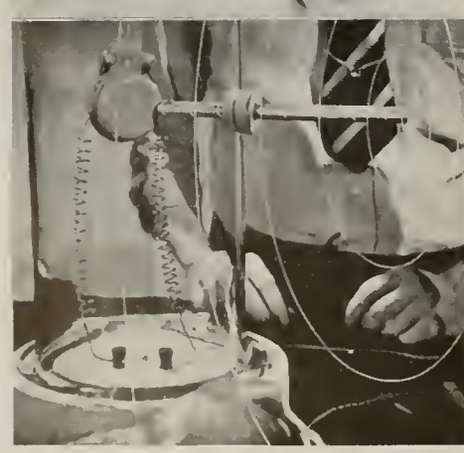
The Authority has just released a new 2-reel picture entitled *TVA* which has a number of sequences devoted entirely to this national defense work. These include scenes showing Cherokee Dam and the Watts Bar steam plant under construction; the World War munitions plant at Wilson Dam, a portion of which is now being used to produce high analysis phosphate fertilizer; production of aluminum in the huge Alcoa plant of the Aluminum Company of America, capacity of which is now being doubled to care for additional demands for national defense; production of shells in a large factory at Knoxville, Tennessee; marine boilers being made at Chattanooga, Tennessee; textile mills at work on defense orders for uniforms and accessories; shoe factories, turning out boots and shoes for soldiers; a rapidly expanding airplane factory at Nashville, Tennessee; and manufacturing plants for chemicals essential to national defense.

The film was made in conjunction with another produced by the National Defense Advisory Commission in cooperation with TVA. The other film produced, which is called *Power for Defense*, is devoted entirely to scenes of power resources and industrial production for defense.

Power for Defense is expected to be released soon for national distribution to theaters.

PART ONE OF A NATIONAL DEFENSE SERIES: FILMS REPORT FOR ACTION





● A MOVIE IS NOT A RABBIT pulled out of a hat, nor yet is it the result of a single stroke of genius by means of which a picture emerges full grown from the brow of some twentieth century Zeus. It is a highly specialized professional job necessitating expert talent in every phase of its evolution. Let the amateur beware!

If there is anything in the way of a latter day miracle or magician's trick to the making of a talking motion picture it lies in an infinite capacity for taking pains, in a system of check and double check, in meticulous attention to the details of organization. By these means costs are controlled and a number of complicated operations woven into one coherent and artistic whole. The result may look like wizardry, but the process is one of systematization and coordination.

When a producer's representative goes to the office of a client to discuss the making of a motion picture he will inevitably be met with the query—how much is it going to cost? That is, he will if the client has never before made a motion picture. The veteran client realizes that it is not possible to give a definite answer at this stage of the game.

The producer will want to know to what audience the picture is to be directed, the number of people in that audience, and what is a justifiable expenditure to reach his audience.

All of this gives the client a fresh perspective. It is possible he may, on consideration, decide that the motion picture medium is not the one best adapted to his purposes. He may find that what he needs is a skit, playlet, chart talk, slidefilm, or even a pageant. It all depends upon

THE PICTURE: *"Deadening Din" opens showing sleeping man exposed to early morning noises. The three pictures at the left are from Job M-611. The circles represent sound waves, moving out from alarm clock, moving in on man's ear, and moving out from buzzer in vacuum glass jar. The metal rod has to be pushed against buzzer for any noise to be heard, as there is not enough air in jar to carry sound.*

PRODUCTION: *The two scenes below show some of the problems of motion picture production. In the center scene a special set had to be built in the studio as a regular Pullman section was not roomy enough for maneuvering of photographic equipment. The picture directly below reveals how life is given to inanimate objects by moving them an infinitesimal amount before each frame is exposed.*

the objective and the requirements of the job to be done, where it is to be done, and how many times it is to be done.

If he wants to put on a show simultaneously in a number of different places and do it with the most telling effect, he will probably find the moving picture the medium best suited to his needs. He will find the cost reasonable when the number of people it reaches within a short space of time and the effectiveness of its approach are taken into consideration.

But let us start with a picture after a client has made up his mind he wants one and appreciates the reasons why he needs one. And, by way of illustration, let us follow the production of a single motion picture, *Deadening Din*, from the time it is only an idea in a customer's brain until it emerges full-fledged from the studio. To identify it during its progress through twelve of the producer's departments we will call it Job No. M-611.

The purpose of this picture is to explain the advantages of insulating against vibration, sound, and heat in an automobile.

In the production of *Deadening Din*, or any other motion picture, three processes are logically involved: First, specifications and preparation; second, photography and recording; and third, film processing, cutting, and approval.

The client, by this time, will have an approximate idea of the cost of the picture, although there may still be a price range of from ten to fifteen per cent. This will establish certain cost limitations. An overall budget is made and certain sums allocated to each department, as the customer's needs and an intelligent use of his money indicate.

Many specialized departments, operated by highly skilled personnel, are necessary before the picture is completed. Job No. M-611 requires the services of the supervision, editorial, set construction, properties and wardrobe, casting, photographic, sound recording, laboratory, animation, art, music and cutting departments.

For *Deadening Din* the outline suggests that the picture open with the amplification of extremely minute sounds—the flapping of a butterfly's wings is to sound like a howling hurricane and the running footsteps of an ant are to seem like an army in full retreat. After the outline is accepted, a scenario is developed and another meeting is held. With minor changes the script is approved and authority is given to proceed with production.

While the idea of recording the sound of the footsteps of an ant and the flapping of a butterfly's wings is retained among the high points of the script, the actual opening is a close-up of a man lying in bed asleep, exposed to the early morning street and alley noises. An alarm clock rings and by a combination of animation and regular photography we see waves of sound pounding at the sleeping man's ear. Animation discloses how sound waves are propagated. The characteristics of sound and their propagation are established thus early in order to give the audience a premise from which to view the picture.

Now that the script is approved, a cost check is made and a budget for preparation, supervision, and scheduling appears. The costs must always be kept under control.

The assignment of personnel, including director, camera man, cutter, and sound crew, is now made.

Next scene in this eventful history is a production meeting attended by a supervisor, writer, budgeteer, director, assistant director, camera man, sound engineer, sets technician, prop man, cutter, and casting director. This is necessary so that everybody who has anything to do with the picture gets off on the right foot.

The writer is there to interpret the written description. Otherwise, he might have one thing in mind and the director something entirely different. The writer of such a picture as *Deadening Din* must, of necessity, have engineering training. The director, too, has to gain an understanding of certain engineering principles to know why he is shooting certain scenes. It is important that a director have a sense of his own limitations and that he realizes where his own knowledge stops.

The men who are responsible for the following-through in each department must be at this meeting to make sure there is a real meeting of minds. The production meeting often lasts for hours and frequently some very good suggestions which involve constructive changes result. It helps, too, to insure that all processes involved in making a motion picture are coordinated so that, in the end, they are all fused at the proper time and in the proper manner.

It is at this point and as a result of this meeting that photographic and production schedules are made. Locations are selected, set specifications determined, and the casting of characters decided upon.

Cast requirements in Job No. M-611 are not onerous, as there are no speaking parts, but, nevertheless, they involve their own arrangements and bookkeeping. In all pictures each actor's age, description, measurements, accomplishments, sports and wardrobe are listed on a talent record. Actors sign a release permitting the full use of pictures to be made from this particular film in any way the producer may wish.

Sets are constructed. The "gadget shop" is called into action and a special device of an insulated box resembling a miniature automobile is prepared. The time needed for these procedures and the material required are listed.

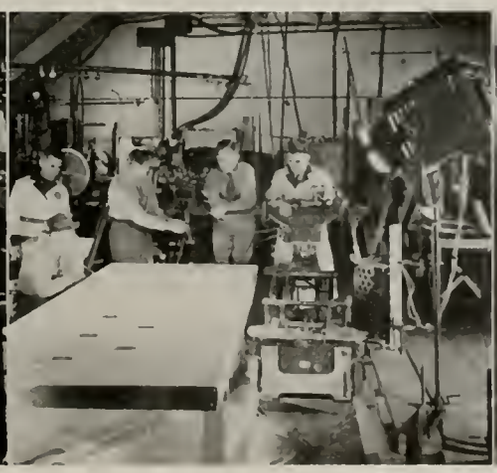
Now properties and wardrobes are considered. The moving finger of the budget writes on, making provision for arrangements, transportation, storage, handling in studio, and customer material, involving in this case two automobiles—one with, and one without, insulation. Among the props required are a milk wagon, a dump truck, and an upholstery deadener and cement. In Job No. M-611 wardrobe costs are modest, involving only the rental of coats for laboratory technicians.

An estimate now indicates the cost of the production crew in the studio. Time needed for director, assistant director, camera man, assistant camera man, sound recorder, sound mixer, prop man, stage hands, and electricians is noted. And, with this, we are ready for the

(OVER

Shooting a scene at a factory location. Lighting of industrial sequences is the all-important key to their future screen values to the sponsor.

Motion pictures are carefully planned. In this picture a director and camera man are shown with assistants as they prepare to shoot a scene.



Here, finally, at a sound recording machine, the sound is converted into light, then photographed on the motion picture film sound track.

photographing and recording phase of the job.

A film raw stock record is kept showing actual footage shot of various scenes and containing laboratory instructions. A daily scene, production, work order, and time report are filled out. And because of the unpredictability of events and because almost anything in this changing world can happen to throw even the most accurate of budgets out of joint, provision is made for contingencies.

With the production crew on location the weather report, travel, subsistence, portable equipment, and plant schedules have to be considered and budgetary provision included.

Let us consider a typical day while the production crew is on location for *Deadening Din*. It starts very early in the morning with a call to the weather bureau. A favorable report being received, the crew, which has been on call, leaves for location. On some occasions they arrive before the promised sun has risen. Necessary contacts are made with the people on the location—which in this case happens to be a nationally known proving ground, and the day's shooting proceeds. On another day the crew goes to another city, where several days' shooting takes place at two different factory locations.

While all this is taking place titles have to be made and the budget points once more to the cost of layout, design, and letter men. It takes note, too, of the cost of animation showing how sound waves are propagated.

And still the case history of the movie continues, with the recording of sound effects on location, involving the time of an assistant director, sound mixer, sound recorder, portable channel operator, and a driver.

Painstaking Research in Sound

It is during this part of the work, some of which takes place in the quiet room used in sound research work at the proving ground, that the most interesting phase of the production of *Deadening Din* occurs. The work there has to be done on a week end so that vibrations due to passing motors on the speedway will not be picked up.

In this laboratory a sort of noise microscope is set up. Powerful amplifiers build up the volume until even the faintest sound can be heard over the loud speaker. A pin is allowed to drop and it falls with a crash; the whir of a butterfly's wings sounds like rushing wind, rose petals crash to the ground, an ant's hurrying footsteps clatter along, and a paper match burns with a crackling roar. Recording has to be done by remote control in order to prevent the sound of the heart beats of the production crew from being recorded.

Scenes are shot to establish that noise waves must have something through which to travel in order to become audible and we find that a buzzer sealed in a glass jar cannot be heard when air is removed from it. We learn that sound will travel well through metal and that soft, porous material transmits very little noise. An acoustimeter, which measures sound in units called decibels, is set up. The acoustimeter microphone is enclosed in a special steel box resembling a miniature automobile sedan. We find, when the buzzer is pushed, that the noise rating inside the box is high, but that it can be deadened by supporting the box on soft mountings, by cushioning the buzzer on supports of live rubber, by adding sound absorbing felt to the metal surfaces, and by lining the box.

The case history of the movie proceeds. Voice recording must take place and here provision must be made for the narrator—who carries the burden of the story—for studio, and for sound engineers. Voice cards, from which the narrator must read, are made out and this is done on linen so that the rattle of the paper will not make an inadvertent recording on the film and give the impression that someone has crashed a banana crate. The cutter receives a daily report of the number of feet of film shot.

Other Budget-Raising Factors

Not only the sound of rose petals dropping is heard in *Deadening Din*, but there is "sweet music," too, which, in this case, does not "softer fall than petals from blown roses on the grass." Budgeting for this covers copyright charges, cost of musicians and arrangers, studio, direction, sound technicians and projection.

Next stage in the evolution of our motion picture is the film processing, cutting, and approval. The budget registers the cost of raw stock and film processing for the job. The estimated footage, including sound negative, sound positive, picture negative, picture positive, and duplicating stocks, reaches many times the length of the completed picture.

Film editing has followed the day-to-day development of the picture. Results of a day's shooting — known as dailies or rushes — are viewed the next day by the supervisor, director, camera man, and cutter. These men pick the "takes." By the time shooting is completed everything but the last day's work has been viewed. Only a few days are now needed for the cutter to show a rough cut of the picture.

After the rough cut is in shape, the picture is re-recorded. This is done to level out the volume and to combine several sound tracks on a single negative. Costs for this include studio, projection, musical director, cutter, director, and sound technicians. This operation accomplishes the scientific miracle of putting voice, music, and sound effects through the mixing booth to come out in artistic and coherent order, with the proper emphasis on each. Re-recording is done even when voice, music, and sound effects do not have to be combined, since frequently the narrator or actors talk louder at one time than at another and this has to be smoothed out.

Now a combined print is made by bringing the sound track and the picture together on one piece of film. This answer print, obtained by combining the picture negative with the sound negative and putting it through the contact printer, is the print that is shown for approval. After that quantity prints are made. The picture is now ready to go out into the world and justify its existence.

We have witnessed the progress of Job No. M-611 through various specialized departments. Some of this progress is simultaneous and it necessitates the careful checking of progress. Departmental reports are compared with budget allowances daily and weekly. The daily operating reports reveal the job trend. Included in the daily reports are the editorial, revealing the status of the script; the laboratory forecast as well as a daily report from that department; the production, revealing the scenes that have been shot; the art, showing time spent on preparing titles; and the animation, listing time expended on technical animation.

The total cost of Job No. M-611 is seen to be the sum of the following nineteen expense items: editorial work; supervision; cast; sets; properties and wardrobe; photography in studio; photography on location; sound effects; voice over, music; re-recording; raw stock; laboratory; animation; titles; cutting; contingencies; communications, and royalties.

The Result: A Worthwhile Film

When all these operations are successfully completed the result is a professionally produced sound motion picture, in this case, *Deadening Din*, a high quality educational film with a planned objective. When you consider the wealth and complexity of detail involved in its production your only wonder is that it does not cost more. The Greek chorus of the budget control all the way along the line ensures not only economical production and the absence of waste, but a productive investment of funds. Its aim is always to control without inhibiting, for to responsible producers, a good job is first.

Would you like to see and hear *Deadening Din?* That's impossible. There's no such picture. At the last minute the title was changed to *Quiet, Please*, creating a new budget item.

But, by whatever name, here's to *Quiet, Please* — if you please. Its mission in life is to explain the advantages of insulating against vibration, sound, and heat in an automobile. It was conscientiously nurtured and attended by the best physicians and the child is not only proving itself worth the trouble and expense involved, but promises to be a credit to its parents.

EXHIBITION TECHNIQUES

♦ Planning an exhibit of any kind presents the same sort of problem that confronts one who is about to give a dog a bath. This is the conclusion arrived at by the authors of a report of a survey of "visitor reactions" conducted at the New York and San Francisco World's Fairs which has just been been published by the New York Museum of Science and Industry, in Rockefeller Center, under the title: "Exhibition Techniques."

"Designing a popular exhibition is somewhat like bathing a dog," the report states. "One feels that a bath would be good for the dog. The dog, an individualist, has other ideas. We press the point: the dog remains unimpressed. We insist and are met with evasion. As our blood pressure leaps into the higher brackets we betray indignation, which only leads to loud expressions of contempt and distain.

"The question now arises: shall we drag the issue by main force to the bathroom and there with inflexible will proceed to try conclusions in the tub; or, shall we slip a cake of soap into our pocket, whistle Rover into the car, head for the nearest beach and achieve our purpose by letting him fetch sticks out of the water?"

ILLUSTRATES BASIC THEME

In a more matter-of-fact vein, the report points out that the dilemma just described "illustrates the basic idea which animates the art of creating popular exhibitions."

Continuing, the report states: "An exhibition is a short cut to knowledge. It is a form of expression, used to project ideas by the display of objects, and deriving its value from the fact that people learn more easily from concrete illustration than by trying to visualize words. The designer with a realistic turn of mind does not waste time deploring the tastes of the public or the perversities of human nature. He understands them, and regards them with sympathy. He knows that people are self centered and that their attention sticks close to home. He realizes that average people, starting with limited interests and casual curiosity soon become tired out from walking about trying to swallow every new sight. He understands that aching feet dull the senses, and that the barrage of uninteresting information which assails people from all sides bores them to exasperation."

The survey of which "Exhibition Techniques" is a report was conducted by the New York Museum of Science and Industry in cooperation with the Buffalo Museum of Science and the Rockefeller Foundation. The report is, in fact, a manual of exhibition method and practice. It is designed to acquaint the busy executive or administrative head of an industry with facts which will be helpful in staging exhibitions of all kinds and will be useful particularly to those companies, the policy of which is to exhibit their products at various fairs, trade shows and expositions. It tells not only what world's fair exhibitors did and how they did it, but advises future exhibitors what to do and how they should do it.

REPORTS ON BOTH FAIRS

The report consists of first, a general review of the two fairs; second, a statistical analysis, which deals with a vast collection of data covering every conceivable phase of visitor psychology; third, a concise summary of the findings and observations regarding their value to future exhibitors; and fourth, a series of illustrations (accompanied by written descriptions) of the outstanding displays of the principal exhibitors at both expositions concluded last fall.

VISITORS LIKED 70 PERCENT

The statistical section discloses some highly interesting figures regarding "visitor reactions" at the New York World's Fair, showing, for instance, that 70 per cent of the exhibits were satisfactory to visitors, while the public was only partly pleased with the remaining 30 per cent; that about 73 per cent of the exhibits were portrayed effectively, in 29 per cent the main idea was evident to the visitor, and 5 per cent of the exhibits confused the people who saw them.

Nearly half of the exhibits (44 per cent) appealed to children, with 81 per cent appealing to grown-ups. Thirty-one per cent appealed to working people; 35 per cent to office and clerical workers, and 14 per cent for business heads and professional folk. Seventy-seven per cent were essentially educational, the report explaining that the entertainment value of the Fair was incidental, entertainment features having been introduced as a "sugar-coating of the educational pill." Only 10 per cent of the exhibits furnished pure amusement.

Data indicated that 80 per cent of the exhibits inspired people with a curiosity to look further into the subject; 35 per cent impressed them with their beauty; while 19 per cent mystified the audience.

A Designer's Business Theatre

● THE THEATRE pictured above is an important part of the modern studio-office laid out by the famed artist designer Gilbert Rohde in New York City. In keeping with this designer's interest in the industrial film and the original applications he has suggested in Fair exhibits and in sketches for these pages, facilities are provided for a cleverly concealed projection booth and wall screen. The studio chairs are quickly converted into a comfortable auditorium.

Many other famous designers find films indispensable in studying the assignments given them by industrial clients. This new slant has been successfully applied in problems relating to machine design, streamlining, and is a valuable aid in determining actual use in the field in order to perfect functional improvements.

16mm sound equipment, the screen and a few accessories are all that is required for such a setup. A vast number of sound prints are readily available for study; most national clients already have their own film department setups from which the designer may draw subjects.

As counsellor to his client, the designer is also in a position to appreciate the usefulness of the film medium in conveying the story of industry to its prospects in the field. Certainly no medium can serve better to bring home the value of product improvements or the appeal of modern styling. The added appeal of color makes the field practically limitless.

OFFICE EDUCATION

Pre-Training for Future Employees

♦ "Better business through better workmen" might well be the keynote of two recently completed productions by Forum Films, Inc., of Los Angeles. Not employee training films, though they might be used advantageously for that purpose, these two productions, *I Want n Job* and *Minutes Are Pennies*, available in 16mm. sound prints, are designed to build sound business habits at a period when they are formed most easily—during high school and junior college.

"Key$ and Cue$," a textbook by Bruce Allyn Findlay and Esther Blair Findlay regarded as standard for the secondary field, provided the basis for the two film stories. Final shooting scripts, however, were submitted to and approved by a group of 34 educators, located in all parts of the United States, including authorities on visual education, college presidents and heads of university educational departments, as well as rank-and-file educators in the field.

James S. Burkett, Forum Films' president, explains: "We did not claim to know just exactly what types of films the schools wanted. However, we figured that it was up to us to find out. We did this not only by forming an advisory board to check our shooting scripts, but by sending letters and questionnaires to teachers and principals in every state in the Union to secure a sampling opinion that will be invaluable in formulating produc-

(*Continued on the next page*)

(Continued from previous page)

tion policy. In any event we are sure of what the majority of educators want for their schools, and we are making every effort to give it to them."

Perhaps the most radical departure from standardized visual education methods is in the use of what educational circles term "negative examples." In past years many educators have been of the opinion that it is injurious to the student to show him improper techniques on the screen on the theory that youth, naturally imitative, will tend to copy whatever is seen there. More recently this attitude has changed and there is a feeling that negative examples, particularly when somewhat exaggerated, may be even more helpful than positive examples, which tend to become preachments. The president of a leading Pacific Coast university declared, "Give them negative examples, lots of them; but show the positive examples, too, and let the students make their own choice."

HOW TO APPLY FOR A JOB

This combination has been utilized in *I Want a Job* wherein young men and women are shown applying for jobs, some with poor approaches, others with a mixture of both. At the end of the film, which runs approximately 18 minutes, a pupil-teacher discussion is recommended, in which each student will determine the method or combination of methods likely to be most effective for his individual case.

To guide this period effectively, a manual of suggested discussion topics has been prepared by the producer's staff, in conjunction with several Los Angeles educators.

The second production, *Minutes Are Pennies*, has been treated in similar fashion. Tied in with high school life by use of the photographic simile of a high school football team, "clicking" on some plays, losing on others, it deals with the value of cooperation and coordination in today's business life. It is demonstrated that in business, as in football, if one man does not carry out his assignment, the whole team is likely to lose ground. A questionnaire and teacher's guide has also been prepared for this subject.

One Man vs. 13,000

Title: *Bill Jones, Employee*
Sponsor: *Pacific Gas & Electric Company*

♦ One of the first successful employee-training film users, Pacific Gas & Electric Company's latest release, *Bill Jones, Employee*, is de-

Good office procedure vs. bad in Forum's employee training films.

WEST COAST SPONSORS

signed to acquaint the San Francisco company's 13,000 workers with its many and varied operations. Young, earnest and ambitious Bill is amazed to discover the size of the investment behind him and each of the company's employees, and with his wife he begins speculating just how much work one person would have to do if he were operating his own utility firm.

While Bill is imagining how he would go about it the picture shows him at work keeping his own books, selling equipment, installing new equipment, reading meters, building power lines and gas mains, answering service calls, operating his own power plant and generally going frantic keeping track of the other thousand and one operations.

Production emphasis P. G. & E. operations, showing generating plants, transmission lines, construction crews and part of the central office system—a clear demonstration of the advantages of a great organization of 13,000 employes over the one-man set-up of Bill's dream.

Filmed on 16mm. Kodachrome with sound recorded by John Roseborough, script was written and production directed by Tom J. Ayres, with Marvin Becker in charge of photography for Photo & Sound, Inc., the producer.

John Galbraith and Mary Barnett, dramatic stars for NBC in San Francisco, are featured in the production, with P. G. & E. employees playing roles and the firm's division managers also participating. Employees at each division office in central and northern California will see the film. Its first showing, January 23, was at Marysville.

Latin American Series

Sponsor: *Pan American Airways System*

♦ In contrast with the swift movement of the Pan American Clipper which sets one down in Mexico, or the plane of the Compania Mexicana Aviacion, its affiliate which takes one deeper into a romantic country, is the leisurely pace through an exotic, colorful and richly historic land—empire of the Mayas—in the production *Yucatan Holiday*, first of five 22-minute commercial features for Pan American produced by Fanchon Royer.

16MM KODACHROME USED

Costa Rica, Nicaragua and Honduras are subjects of the second in the Pan American series, *Pan-American Paradise*. Third of the group is *Guatemala Rainbow Vacation*, and Mexico again is the scene of the final two productions, *Mexican Fiesta* and *Mananaland Today*.

Photographed direct in 16mm. Kodachrome, reproduction prints appear quite satisfactory, and the sound is entirely acceptable. Fades and dissolves are good, but the

The group of two-reelers will be released simultaneously through the nationwide offices of Pan American System's district managers.

by H. L. MITCHELL

BURTON HOLMES FILMS *GET RESULTS!*

FILM FOR NATIONAL DAIRY COUNCIL DOES EFFECTIVE *Public Relations* JOB

Problem: "How to get more people to use more milk and milk products?"

In seeking an answer to this problem, the National Dairy Council (with headquarters at 111 North Canal Street, Chicago) sought the help of Burton Holmes Films, Inc. It was recognized that to increase the consumption of dairy products a dramatic method of educating consumers on food habits and food selection was necessary.

Furthermore, it was realized that to "glamorize" a bottle of milk was a difficult thing. It called for specialized skill and experience in injecting a commercial product with dramatic interest and human appeal.

Answer: Drawing upon its 48 years of experience in successful showmanship, Burton Holmes Films, Inc., produced the sound motion picture, "More Life In Living." Keyed to non-theatrical audiences, the film is being distributed by Local Dairy Council Units, and nationally by Burton Holmes Film Distribution Service.

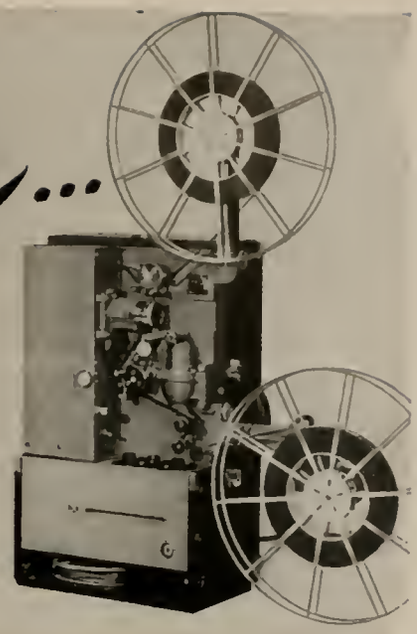
Results: In a recent letter to Burton Holmes Films, Inc., Mr. Milton Hult, President of the National Dairy Council writes:

" *'More Life in Living' has proven so popular that we now have in circulation nearly a hundred copies.* This general acceptance represents an extraordinary accomplishment on your part in producing an educational film of such wide universal appeal. Through MORE LIFE IN LIVING you have made it possible for us to relate in an interesting and dramatic manner the vital facts relative to the place of milk and dairy products in the daily diet. *No other means could have been so effective in carrying this message to consumers.*"

Because of the results obtained from this first picture, National Dairy Council has just commissioned the Burton Holmes organization to start work on a second film. *Perhaps your company needs a strong institutional film. Why not write us for our suggestions?*

BURTON HOLMES FILMS, INC.
PRODUCERS OF MOTION PICTURES AND SLIDEFILMS FOR INDUSTRY
7510 North Ashland Avenue • Chicago • Telephone ROGers Park 5058

On the Broadways of America...



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It's years ahead... 16 superior features ...yet is priced with the lowest!

GIVE your pictures new sparkle, your sound new life—with the sensational new RCA 16 mm. Sound Film Projector.

The finer performance and greater operating simplicity of this instrument are the result of RCA engineering. Designed by the men who build RCA equipment used in Hollywood studios and in thousands of theatres, this projector has oversize reflector, condenser and objective lens which provide more even distribution of light on the screen. Sound is full, clear and more brilliant—at either high or low volume—because of film take-up equalizer and superb electrodynamic speaker. To greatly simplify threading, this projector has threading line cast on projection block. All size reels may be quickly rewound by motor.

Low in cost, easy to carry, this equipment is just what you've been looking for to make your sales story sing.

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Commercial Sound Division (BS-2)
RCA Manufacturing Co., Inc.
Camden, New Jersey

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REVUE

(*Continued from Page* 16)

flexible power service at economical rates.

Hand in hand with the bountiful sources of power go the many other advantages which has made New England the cornerstone of America: skilled labor, reasonable taxes, progressive managements, world-renowned research and technical laboratories, industry-minded banks, and within its own confines a quality market of more than 8,500,000 people with a per capital purchasing power exceeding that of other sections of the country.

This Is New England takes audiences direct to many of the more than 15,568 manufacturing plants which produce more than 220 distinct lines of manufacture in this highly developed area, which comprises only two per cent of the total land area of the nation and now is America's first line of Defense Industry.

From shipyards to textile mills to factories bustling night and day, turning out armaments, precision parts, machine tools, textiles, paper products, plastics, abrasives, products of rubber and leather, and gigantic ships of commerce and war. And twenty-four hours a day, swift and dependable freight trains transporting both the raw materials and the finished manufactured products from and to all points in the United States and Canada.

Swift-paced in staccato tempo, *This Is New England* is a forceful presentation of New England's industrial situation, and an attractive invitation to locate in New England —a good place to live . . . work . . . and play.

General Films crew at Forest Lawn

Forest Lawn Sponsors

♦ A cemetery, curiously, is Southern California's third-largest tourist attraction, and within its grounds, in one of the two little old-world churches, more weddings take place than in any other part of the United States. Scene of Easter sunrise services broadcast throughout the world, Forest Lawn, in Glendale is the result of the vision of a man who, in 1917, ascended to the management of a little country burial ground with an idea that the last resting place of loved-ones should not be a gloomy but a joyful and pleasant place. Believing in a life after death, he wrote—and it has now been carved in stone—The Builder's Creed, from whence comes a new motion picture's title.

A WORK OF ART

To make these acres glad he sought out art treasures from all over the world—massive, beautiful, breathtaking sculpture (and while some of the pieces are identical reproductions of timeless masterpieces, others were specially commissioned), stained glass, and, finally, materials with which to reproduce first the little church of Stoke Poges where Grey wrote his "Elegie," and then the little church in which Annie Laurie worshiped. The result—and growth continues—was the collection, unmatched in any single part of the world, of the great things of art, capped by a reproduction in peerless stained glass of the fading mural of Leonardo Da Vinci, "The Last Supper."

Filmed in 16mm. Kodachrome—flaws in which appear to be dwindling rapidly—the reproduction gives a tasteful tour of this place which understandably provided a photographic holiday. Fades and dissolves give the production a high degree of artistic excellence, and the sound is significantly good.

Naturally there is a semblance of advertising in the narration, but is in no way offensive, and no one succumbed to the temptation to oversell, which must have presented itself. The production is planned to do a public relations job, and while distribution plans have yet to be formulated, the desired audiences will include church groups and civic bodies. It is expected that showings will add to the already huge crowds of visitors to Forest Lawn.

Organ music is heard throughout the grounds; to give a comparative effect in the picture a Novachord was used.

Written and produced by W. Karri-Davies, the forty-minute *The Builder's Creed* was directed by Melville Shyer. Photography was handled by Allan Stensvold and Randolph Cardy, narration by Art Baker, editing by Carl Pierson.

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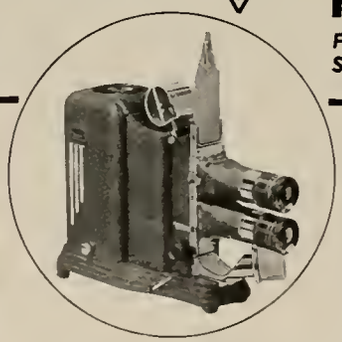

• For the first time, through the miracle of Polaroid* light control, and the simplified design of this new S.V.E. Model SA Projector, 3 dimensional pictures can be shown at reasonable cost. Never before has industry had the opportunity for such a realistic visual presentation of its sales messages and products . . . Write for complete information now!

Projector for filmstrips only, with regular S.V.E. lenses, $125. Projector for showing both filmstrips and slides, with S.V.E. anastigmat lenses, $150.

*T. M. Reg. U. S. Pat. Off. by Polaroid Corporation.

(Reg. U.S. Pat. Off.) SOCIETY FOR VISUAL EDUCATION, INC.
DEPT. 2BS, 100 EAST OHIO STREET, CHICAGO, ILLINOIS

DAIRY FILM

(*Continued from Page* 13)

condition. Adequate diet plays an all-important part; and it is a well known fact that about half of the population of the United States is on a diet inadequate for the maintenance of desirable health.

For industrial workers, the National Dairy Council has for many years conducted an Industrial Milk Service. The Council cooperates with company management in making available to the workers a between-meal milk service which reduces fatigue and increases efficiency. In addition to films, the Council supplies posters, displays and printed material pertaining to this service.**

MILK AIDS THE WORKERS

Mrs. Ethel Austin Martin, Director of Nutrition Service, National Dairy Council states: "Between-meal milk service in factories is not a new idea. Many industrial establishments recognized its value years ago. They instituted the service early and have continued it and reaped the benefits over a long period of time.

"Some years ago the National Dairy Council made a survey of between-meals milk service in eighty-three factories and offices representing 115,230 employees."

PRESIDENT PRAISES FILMS

Milton Hult, President of the National Dairy Council, has the following to say in regard to the value of motion pictures in the Council's promotional work:

"A year has elapsed since we received our first print of the film *More Life In Living*. It has proven so popular that we now have in circulation nearly a hundred copies. This general acceptance represents an extraordinary accomplishment in producing an educational film of such wide universal appeal. The excellent photography and high quality of the sound employed in the production has added to the all-around effectiveness of the story which the film portrays.

"Through *More Life In Living* it is possible for us to relate in an interesting and dramatic manner the vital facts relative to the place of milk and dairy products in the daily diet. No other means could have been so effective in carrying this message to consumers."

***For further details in regard to the Industrial Milk Service and how it operates, those interested may address Industrial Milk Service, National Dairy Council, 111 North Canal Street, Chicago, Illinois.*

These colorful Dodge Trucks carry the Plymouth Motor Fair

Plymouth Motor Fair Touring South With World's Fair Show

● TRANSPORTING the Plymouth Motor Fair, mammoth and unique industrial road show, a fleet of Dodge Job-Rated trucks, brilliantly finished in a streamlined motif of red, white and blue, started from Detroit last month on a prolonged tour of the Southern states. The caravan is now in Florida.

Comprising the fleet are eight Dodge cab-over-engine 1½-ton tractors, each hauling a specially built, streamlined van-type trailer, 35 feet long, 11½ feet high and 8 feet wide. Ingeniously designed and engineered to fit their jobs, the units of this impressive tractor-trailer fleet are being used in staging and promoting the fair as well as in transporting it across the country.

NEW YORK FAIR THEME

Featured in the Motor Fair are the most popular exhibits from the Chrysler Corporation building at the New York World's Fair, including the famous Plymouth "talking car," a miniature working model of the half-mile-long Plymouth factory, a parts and accessory display and four motion pictures. One of these, *New Dimensions* (the three-dimensional film previously reviewed in these pages and proclaimed one of the World's Fair marvels), is a combination of sound, technicolor and three dimensional perspective. The Plymouth Motor Fair is staged in two huge tents of the new blue canvas type, permitting daytime projection of motion pictures and effective use of spot and flood lights. Each tent provides about 10,000 square feet of display space.

One of the large trailers of the Dodge fleet is divided into three sections and completely outfitted as a motion picture projection booth, field office and repair shop. In the completely fire-proofed and sound-proofed projection room, two 35 millimeter projection machines have been installed. They are interlocked and run in phase—that is, in perfect synchronization—for the purpose of screening the three-dimentional film. It is claimed that this is the first time a picture of this type has ever been shown by means of a mobile projection unit.

TECHNICAL DETAILS

The Projection Booth contains the following equipment: Simplex E-7 Heads: Simplex SI Bases; Western Electric Mirrophonic Sound System: Western Electric synchronized system to tie the two projectors together so they run in synchronism: Brenkert 65 ampere "Enarc" Lamps; Hertner Transvertor; and two Polaroid Filters, one mounted on each projector.

The above equipment was mounted in a booth lined with asbestos lumber in the rear end of a Fruehauf trailer. The booth is 7 ft. wide by 8 ft. long and is ventilated with a forced draft system. In order to mount the projectors on a level floor, at the rear of the truck, it was necessary to build a sub-floor above the wheel houses. In the space beneath this floor is mounted the transvertor, synchronizing generator, arc lamp resistors and power transformer.

The moving picture trailer is backed into the specially made opening in the back of the tent and shoots over the heads of the audience to the screen. Part of

(*Continued on the next page*)

VISUAL DISPLAYS

THE FEATURE SECTION OF BUSINESS SCREEN DEVOTED TO VISUAL IDEAS & PROBLEMS

THE CHICAGO CANNER'S CONVENTION featured films and visual presentations including two outstanding exhibits: American Can's use of the Trans-Lux newscast equipment backgrounded by color transparencies and displays showing the Company's many promotional interests was one of the highlights of the Convention. Another was the United Company's showing of a really "different" type of motion picture. Manufacturers of the Tuc line of canning equipment, United showed lengthy reels produced in plants throughout the country where their machinery had been installed. No more convincing demonstration could have been used as convention visitors agreed.

CHRYSLER'S THREE-DIMENSIONAL MOTION PICTURE has been showing in various Florida cities, beginning its winter-long schedule of bookings at the Orange Bowl celebrations on New Year's Day where the Plymouth Motor Fair was a stellar attraction. Kodachrome movies of the Fair were taken by Jack Norling recently for company use only. The Fair is really a very colorful spectacle with its electric blue tents, gay buntings and decorative trucks. Packed houses are seeing the shows.

CHICAGO'S BOAT & SPORTSMEN SHOW also featured film exhibits. Aetna duplicated its New York success; Globe Hoist, Pettit Paint and the State of Minnesota were among other well-attended exhibits. The Idlewild Resort, a Minnesota establishment, showed some of the most beautiful Kodachrome films at the show. The State of Minnesota used both sound and color in demonstrating its vacation advantages.

THE NEW YORK AUTOMOBILE SHOW will not be cancelled if Eastern dealers have anything to say about it and the chances are that they will stage it if the manufacturers do not. The Auto Shows are much more than tradition; they represent modern showmanship, in which the automobile industry has pioneered, at its best.

QUESTIONS ANSWERED BY THE EXPERTS: address your technical display problems to the Visual Displays Editor, Business Screen Magazine, 20 North Wacker Drive, Chicago, Illinois. Questions which cannot be answered from the information in our files will be referred to competent authorities. No obligation.

the trailer is inside the tent but office end and tractor are outside.

The "Parade Leader", or sound truck contains a 1500-watt, single cylinder Onan power plant mounted in an asbestos lined housing and ventilated by a fan. The sound equipment is a 30-watt Model 425-GG Operadio amplifier operating four Operadio heavy duty permanent magnetic loudspeakers. These speakers are concealed behind stars, which form part of the design of the truck body. Provision is made in the cab for both microphone and phonograph music.

Text Seats One Thousand

The moving picture tent seats 1,000 people and utilizes steel folding chairs in units of two each. The tent is illuminated by strips of Mazda lights hung on the poles overhead and controlled by a dimmer circuit. The screen consists of a 16 ft. by 20 ft. Walker silver screen, using a specially designed surface for the Polaroid pictures and is provided with a traveller, operated from behind the screen.

In front of the traveller is the speaker's platform 20 ft. by 6 ft. wide, lighted by foot and overhead lights which are controlled by dimmers. An Operadio 30-watt Public Address system is furnished for the speaker and music.

The tents were made by the United States Tent & Awning Company and are of a specially designed dark blue duck to exclude dayight and are flameproofed. The motion picture tent is equipped with specially designed "A" frames which eliminates poles down the center so that there is no interference with the light beam.

List Technical Equipment

The major part of the technical equipment was furnished by Motion Picture Engineering Company, Detroit, specialists in this field.

This included: 1. The motion picture equipment and installation, with the exception of the sound and synchronizing system, which were taken from the World's Fair. 2. The lighting for the ground and for the tents. 3. The sound system in the picture tent. 4. The sound system in the sound truck "Parade Leader." 5. Stage platform for the "Talking Plymouth." 6. The railing and draperies for the "Model Factory." 7. The stage, screen and dimmer equipment for the motion picture tent.

The Black and White pictures used in the program were made by Wilding Picture Productions, Inc., and the 3-Dimensional Color pictures were made by Loucks & Norling, New York.

FILMS *at the* BOAT SHOW

● This year's Motor Boat Show at Grand Central Palace was the biggest and best that has ever been held. There were more exhibitors and more boats, and despite the sleety weather attendance was up about 30% over any previous mark. I stopped in there three times and found very large crowds, even in the morning.

On the main floor were the larger motor boats, cruisers, and all the sailing craft, which were represented in much larger proportion this year than in the past. Naturally, the best exhibit for a boat is the boat, itself, but in the case of sail-boats it is often hard to picture the actual operation of sailing without some visual demonstration. This is especially true with small sail-boats, such as the "Winabouts," "Rockets," "Lightnings", and "Stars", represented at the show.

But in most cases there were not even still pictures of the boats in operation, and in no case were there any motion pictures. This was a sad lack for there are few more beautiful subjects than a sail-boat in operation: the little yachts are beautiful enough to sell themselves. Generally, purchasers of these small boats, with prices ranging from $250 to $600, are neophytes to sailing (your old salt always yearns for a larger boat with each new purchase), and it seemed to me that something was lacking in the builders presentation to this purchaser. The potentialities of sailing small boats can only be realized by sailing one yourself, or by a moving, visual presentation which transforms the boat from a few slabs of wood into a live thing.

Pictures Need Brightness

On the mezzanine floor were the exhibits of accessory manufacturers, such as paints, motors, fuels, etc. The New Hampshire Public Service Commission had an exhibit with a motion picture display, which, sadly enough, was practically useless. Although the lights surrounding the display were crudely shaded, their intensity was just too strong for the rear projection screen, and the newly made Kodachrome reels of New Hampshire vacation facilities were too indistinct to be clearly seen. This fault, which seems to be so seldom taken into consideration by the exhibit planners, has occurred time and again. We noted it at the World's Fair and again at other shows in Grand Central Palace.

Other Exhibits Described

There were two other exhibits on the mezzanine floor: the Girl Scout Mariners and Globe Hoist, both exhibiting continuous showings of Kodachrome reels on Advertising Projectors' machines. Visibility was pretty good on these and they got quite some attention.

On the third floor were continuous film displays by Pettit Paint and Kendall Refining, both using Kodachromes in Advertising Projectors, and Higgins Industries who had an Akeley Merchandiser. This latter machine has a very small screen, but it is well shaded and the screening was nice and contrasty.

Field and Stream Magazine was showing hunting and fishing films by direct Ampro projection to groups of twenty or thirty people who blocked the aisles so successfully sometimes that frequently the "audience" grew to nearer fifty.

Gulf showed Kodachromes with a Selectroslide. The American Brass Company used an Eastman Repeater to show their film in a custom built display that set it off perfectly.

The Aetna Group had about the most successful display on the floor. They showed a fine yachting film in Kodachrome through a ground glass screen that had a slight "daylight colored" cast to it. This is much better than the customary yellowish rear-projection screen. Aetna used a Bell & Howell.

—*R. S.*

* * *

♦ Films and other visual displays at various national conventions will be described next month.

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Traveling Exhibit for Dodge

★ ★ ★

"Army on Wheels" (right) is one of the Dodge films carried by a specially-equipped promotional car used for local film showings.

● A UNIQUE TRAVELING MOTION PICTURE exhibit has just been put into the field by the manufacturers of Dodge passenger cars and trucks. The original Dodge car used by the Denis-Roosevelt Expedition in filming the sensational motion picture, *Wheels Across India* has been put into service by the Dodge Film Promotion Department to assist Dodge dealers in planning and executing free motion picture programs.

TRAVELING FILM LIBRARY

The automobile was submitted to one of the most gruelling and strength-sapping tests ever devised for a four-wheeled vehicle. The car traveled thousands of miles, through roadless deserts and trackless jungles during the Denis-Roosevelt Expedition. It also climbed perilous mountain grades into high altitudes as well as through sea-level jungles.

The present undertaking involves a film supply on wheels supplemented by projection machines, advertising material, and other films carried by the traveling film show unit are *Army on Wheels*, *Land of the Free*, *Years of Progress*, *A Chance to Lose*, *Highway Bound*, *Major Bowes*, and *Thrill Hunter*.

TOURS ON A SCHEDULE

The special motion-picture automobile is proceeding on prearranged schedules established by the Company's district representatives who contact car merchants and with their aid act as advance men and booking agents in laying out routes and show dates covering dealer establishments, churches, schools, clubs, and other organizations.

Reports received of shows given in dealers' showrooms, lecture halls, motion picture houses, city halls, clubs, churches, schools, and occasionally in fire houses and court houses are said to mark the enterprise as a successful and appreciated goodwill gesture since it provides genuine entertainment.

STUDIO NOTES

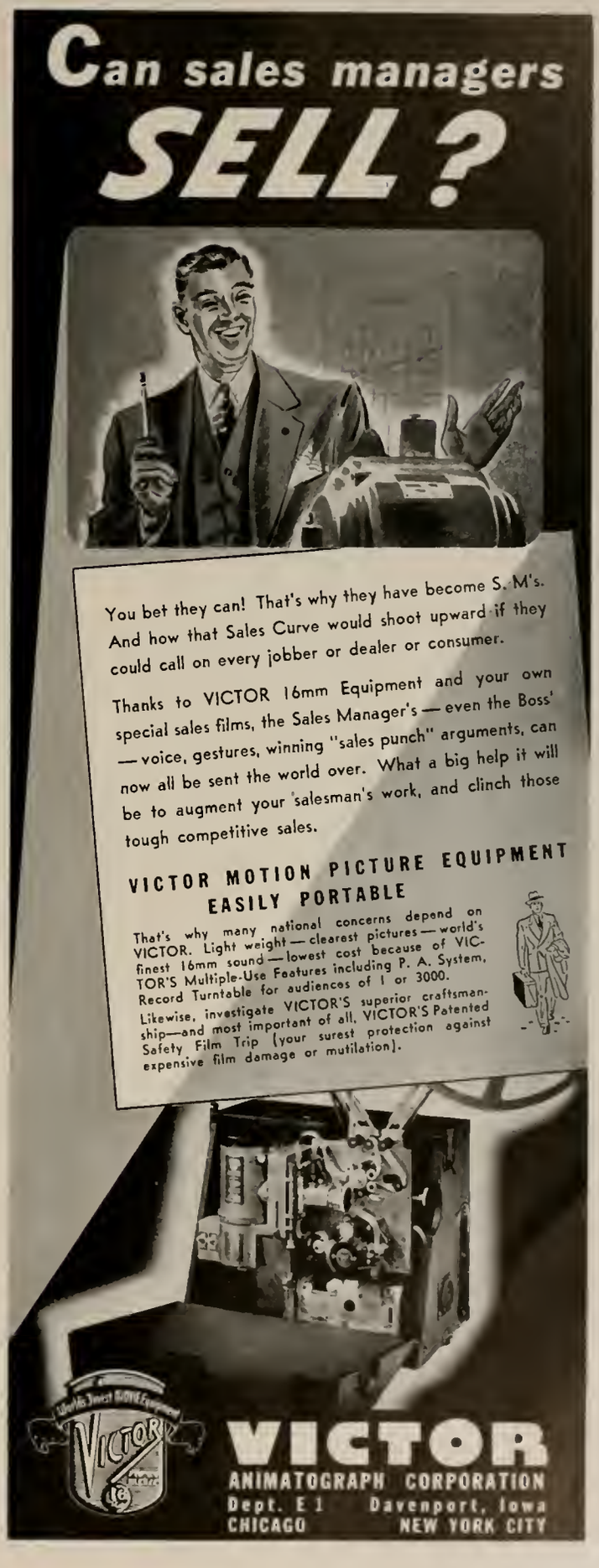
♦ Photo & Sound, Inc., San Francisco, doubled studio space during January with the addition of a new prevue projection room, editing and dark rooms, and additional offices and recording studios.

Recently completed here was a sound slidefilm showing how electrical transcriptions are made and how transcribed shows and spot announcements are effectively used in radio broadcasting. San Francisco Bay-area advertising agencies and advertising departments of commercial firms are using the production in acquainting their personnel with electrical transcription methods, and the film has also been shown at a number of neighboring high schools and universities. Mel Venter, KFRC-Don Lee announcer, was commentator.

General Moves to Universal

♦ General Film Company has moved its Hollywood offices from the Equitable Building to the Universal studios, making all that major studio's facilities available for use in commercial productions. As an independent producer, General Film has made ten entertainment features here, preceded by six in the Hopalong Cassidy series on the Paramount lot, and *The Man Who Lost Himself*, with Brian Aherne and Kay Francis, and direction by Eddie Ludwig, is now in production at Universal under General's supervision. *The Builder's Creed*, business production for Forest Lawn Memorial-Park has just been completed under the direction of Melville Shyer, director of the recently-finished *Li'l Abner* which grew out of Al Capp's comic-strip character.

Offices are also maintained in Rockefeller Center in New York City. Lawrence Fox is president of General Film Company; Walter K. Davies is manager of the industrial film division.



NEW EQUIPMENT
PRODUCTION • PROJECTION

● NEW EQUIPMENT developments for the month included Presto's new turntable for higher-fidelity recordings, the new Victor camera announced on this page, Bell & Howell's 2000 foot reels and last, but not least, the new Eastman Kodascopes described in these columns.

Five New Sound Kodascopes

● FIVE NEW 16MM. SOUND PROJECTORS—priced from $295 to $520, and covering the widest possible range of school, industrial, and home needs—are announced by Eastman Kodak.

Similar to one another in exterior design, but differentiated in power output and other features, these new Sound Kodascopes offer a complete line that fits existing projection requirements. For each projector, a choice of six lenses is available, in focal lengths of 1 to 4 inches, to fit all the commonly-used projection distances and screen sizes.

Available power output of the several models ranges from 10 watts up to 40 watts. All models accomodate 1600-foot reels, for an uninterrupted 44-minute show at 24-frame sound speed; and all are compactly designed for ready portability.

Lowest in price of the new Sound Kodascope models, and especially suited for home use, is the Model FS-10, which is to retail for $295 complete with 2-inch f/1.6 lens, 750-watt lamp, all tubes, speaker and speaker cable, extra exciter lamp, and oiling and splicing outfits. Any other of the lenses can be substituted, on this and the other models, with a price adjustment up or down depending on which lens is substituted.

The FS-10 has a rated output of ten watts, and operates only on A. C., 50 to 60-cycle, 100 to 125-volt lines. The projector and speaker are built into one compact case which divides into two sections, one containing the 10-inch permanent magnet speaker, the other serving as a platform for the projector. Space for a 1600-foot reel and the usual accessory equipment is provided in the case.

Other features of the FS-10 include an oil-floated flywheel, which assures smooth and uniform movement of the film past the scanning point, even when there are minor fluctuations of line current; a fidelity control for accurate focusing of the scanning beam when either original or duplicate films are used; a high-low switch for different line voltages; convenient tilting mechanism, thread light, simplified threading, adequate ventilation, prelubricated major bearings, easily accessible parts, and centralized controls. Either sound or silent projection is possible.

FEATURES OF OTHER MODELS

Basic features of the Sound Kodascope FS-10 are also provided on the other new Sound Kodascopes, along with additional mechanical refinements and operating aids. The other projectors, and some of the features they offer, are:

Sound Kodascope F: Operates on D. C. or A. C., 25 to 60-cycle, 100 to 125-volt lines. Rated output, ten watts; ten-inch electrodynamic speaker. Build-in *motor generator* which creates precisely the right kind of current needed for the various electrical mechanisms. *Jack* for microphone or phonograph pick-up. Furnished in two cases, and speaker case has brackets to hold a projection screen. To retail for $370 with 2-inch f/1.6 lens.

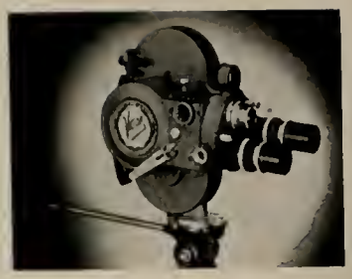
Sound Kodascope FB: Similar in features and construction to Model F, but mounted for projection in a *sound-proofed* "blimp case." Top of case conceals 4-inch supporting legs and lifts projector to proper level for clearance of 1600-foot reels. Same rated output, speaker, jack, and speaker case as Model F, but "blimp" case assures minimum projector noise and consequently less distraction for the audience. To retail for $400 with 2-inch f/1.6 lens.

Sound Kodascope FB-25: This projector is available either with a single 12-inch permanent magnet speaker or with two of these speaker units, allowing the full rated capacity of 25 watts to be used. It has a sound-proofed blimp, similar to that of the Model F. An additional feature is a jack for microphone or phonograph pick-up, which permits sound from either one to be mixed with sound from the film track. The double speaker units can be used side by side, or separated. Prices with 2-inch f/1.6 lens are: with single speaker, $425; with double speaker, $450.

Sound Kodascope FB-40: Almost identical in appearance with FB-25, but has a rated capacity of 40 watts, operates only on A. C., and is supplied with double 12-inch permanent magnet speaker. Separate jacks for microphone and phonograph pick-up are provided, each with its own control, so that sound from either one can be "mixed" with sound from the film, or all three mixed simultaneously. The FB-40 is provided with 100 feet of speaker cable, and is priced, with 2-inch f/1.6 lens, at $520.

Lenses available, either as substitutions or accessory equipment, include a 1-inch f/2.5, 1½-inch f/2.5, 2-inch f/2.5, 2-inch f/1.6, 3-inch f/20, and 4-inch f/25.

Typical of the new Eastman Sound Kodascopes in this Model FB-25



A New Victor Camera

♦ A series of modifications of the well known Victor 16mm. camera have been worked out which are of sufficient importance to warrant considering it as a new camera. Designed to meet the needs of critical accuracy at all speeds for scientific purposes, this new development brings 16mm. camera performance to a new high.

The new unit, called the AIRCRAFT model turns in results of remarkable accuracy at all speeds over a range of temperature down to zero and even lower. In fact, the speed tests were made in a cold storage warehouse at —10° and the camera was left over night to simulate the toughest conditions likely to be encountered in practice. The speeds were tested with a neon type stroboscope and the settings of the instrument were not touched during the run at any speed. Even at the end of the winding the speed was still so close as to cause only a very slow "creep" under the stroboscope. This is so accurate that time intervals for most scientific purposes can be obtained merely by counting frames, without the necessity of supplementary timing devices. The value of this for both scientific and industrial research is apparent but the new camera will be found very useful for sport pictures such as analyzing one's golf stroke.

In the previous model Victor cameras the starting button was turned to set the speed of the camera and when depressed to start the mechanism it also placed a tension on the film gate. In the new model the speed is set by a separate dial clearly visible in the illustration, while the other functions of the starting button were retained.

To accomplish the new standards of accuracy and control, new bearings of an advanced type were used throughout and a new governor was evolved together with such features as a lock on the starting button to hold it down at any operating speed, or to lock the button in the safety position when the camera is not in use. Deliveries are now being made.

Market New Steel Scaffold

♦ A new safety steel scaffold, useful for studio and location shooting, by building contractors, electricians, painters, where set requirements necessitate platform use, has recently been placed on the market by Mechanical Handling Systems, Inc., 4600 Nancy Ave., Detroit, under the trade name, "Quik-Set Safety Scaffold."

Designed on simple, gravity-locking principles, "Quick-Set" scaffold provides extreme interchangeability with a minimum number of separate units. No screws, bolts, or clamps are used, and no tools of any kind are required to erect or dis-assemble the scaffold. The complete scaffold is erected from simple units as easily as an "Erector" toy is put together and with the same versatility.

The scaffold consists of square-section tubular steel brace and corner post units, of extremely rigid construction with electrically welded parts, so designed that the scaffold may be erected quickly; and the unique design of the various units permits erection in straight line, in corners, around rectangular or circular constructions, either "inside" or "outside." Bridging over obstructions is easily accomplished with simple truss units.

Quick-Set Scaffold may be leased or purchased outright; and because of its simplicity and time-saving features the manufacturers claim exceptional economy in the number of individual units required to erect any type of scaffold.

AGFA'S 166 M.M. Sound Film

♦ In keeping with the progress marked in other fields of photography, a new high-resolving sound recording 16mm. film has been introduced by Agfa Ansco for high-quality sound reproduction in 16mm. motion picture work.

The sensitive coating of this new film is made by a new process of emulsification which results in an emulsion structure of unusual homogeneity and uniformity of crystal size. This insures clean, sharp resolution of the sound track recorded on the film with a blue-filtered exposing light. In order to prevent deep penetration of the blue light into the sensitive layer, with its accompanying diffusion and halation through inter-crystalline reflections, the emulsion is screened with a water-soluble dye. This screening effect fulfills the double function of assisting in creating a surface image and preventing deep penetration of light into the emulsion layer, even with over-exposure.

This principle of obtaining a surface image is similar to that employed in 35mm. motion-picture sound recording where "ultra-violet" recording has been adopted to obtain highest quality sound reproduction. Although well suited for 35mm. work, ultra-violet recording technique has not been so successful when applied to 16mm. equipment because of light-limiting factors imposed by the ultra-violet filter, smaller optical systems and light valves. Accordingly, the common "positive" type emulsion has been in general use for 16mm. sound recording.

The special properties of the new Agfa High-Resolving Sound Recording Film make it an ideal material for variable area recording equipment, especially when differences between "crest" and "base" illumination are great. With ordinary positive film used for this purpose, it is practically impossible to put enough light through the valve to obtain clean "crests" of printable density without causing the "valleys" to become filled with the combination of inter-crystalline reflection and halation, due to over-exposure. The new film overcomes this limiting factor by enabling the recording of high frequencies with a clean, crisp wave form having fully exposed "crests" and open "valleys."

Made in Agfa's Binghamton plant, the film is obtainable through usual sources of supply in standard lengths. It may be handled under usual positive safe-lights and can be developed in any clean-working developer producing good contrast, such as Agfa 20 Positive Developer.

New 2000-Foot B&H Reel

♦ Completing the Bell & Howell line of 16mm. projection reels is the new, 2000-foot spring-steel reel recently introduced. The B&H line now includes 400-, 800-, 1200-, 1600-, and the new 2000-foot reels, all of spring-steel. The newest addition will permit an hour's continuous projection of sound film, an hour and a half of silent film. Flexible, sturdy, rust-proof, light in weight, and "touch-threaded," the big, new reel may be used with sound projectors as well as with the larger 16mm. silent projectors.

The anouncement also states that a 2000-foot humidor can, cadmium plated to prevent rust, is available for the new reel. The film title may be written anywhere on the can without using a paper label, and the "tell-tale" disk of the humidor pad is an added convenience.

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PERSONALITIES *in the* NEWS

• George L. Schuyler has joined the sales development staff of the Jam Handy Organization, where he will assist sales organizations operating nationally to use visual sales meeting materials and methods more effectively in retail outlets. Mr. Schuyler has been identified with sales training and sales management work both in Detroit and New York for many years.

H. G. Christensen

Associated Sales Company, Detroit, announces the appointment of *H. G. Christensen* as vice-president. The company's motion picture department will be under his control, as well as the recently opened New York office of the firm. Formerly president of West Coast Sound Studios in New York and co-author of the book, "How to Use Talking Pictures in Business," Mr. Christensen has done much to develop the promotional possibilities of commercial motion pictures.

J. E. Huber

The advancement of five Bell & Howell men to key positions has just been announced by the company. *J. E. Huber* of the sales engineering division has been appointed assistant sales manager. Mr. Huber, whose background includes several years in the army air corps and the radio industry, worked on and built some of the earliest broadcasting stations in the United States. *Robert H. Unseld*, diplomat, explorer and photographer, has been made advertising manager of the company and publisher of its three house organs. The sales engineering division is now headed by *Lloyd M. Ryan*, promoted from an assistant's post in this division. As new general service manager, *W. E. Roberts* will have on his staff *Ralph Eyles* and *O. T. Bright*. The personal equipment division is now headed by *Robert H. Moulton*, successor to *J. L. Goodnow*, who has accepted a commission in the U. S. army.

R. H. Unseld

L. M. Ryan

Donald N. Shepherd, commercial writer, has been appointed to the creative staff of Brobuck, Inc. as slide-film and motion picture writer and editor.

G. C. Jones, formerly manager of the motion picture department of Audi-Vision, Inc., has joined Francis Gregory and Associates, commercial motion picture producers. *James N. Slee* and *V. M. Aylsworth* recently joined this new firm.

W. E. Roberts

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PICTURES *via* AIR EXPRESS

● It was natural that the film industry, dependent as it is on speed for the distribution field, should find an answer to a prayer in air express, the fastest means of transportation there is today. While newsreel men have been using air express since 1929, there are many persons in the industry who are still not aware of the fact that air express is a full-size, 24-hour-a-day, $3,000,000-a-year business.

Let's see how air express works in the newsreel business. There's a prize fight in Chicago that must be covered. A large newsreel company has its laboratory and editors in New York, so the negatives must be air expressed back to New York before the saleable newsreel can be produced. Arrangements are made with the Chicago agent of the Railway Express truck or Western Union boy, and placed on the next plane going out of Chicago.

Since that time, with the exception of 1930 and 1931, its volume of business has been increasing. In 1940, shipments totaled more than one million in a single year for the first time in its thirteen-year history. For the first eight months of 1940 gross revenue increased 27 per cent over the corresponding period of 1939.

Today the air division of REA has contracts to carry air express with every major airline in this country in addition to Pan American Airways.

Planes of seventeen lines reach daily 255 airports in this country on scheduled flights and all carry air express. A total of 325,000 miles—thirteen times around the earth at the equator—is covered daily by domestic air express.

To this mileage must be added 213,000 miles of rail operated by the Railway Express Agency. This mileage through its precise coordination with the plane schedules thus moves virtually every off-airline city in the country into the orbit of air express.

Frequency of scheduled flights all over the country virtually obviates the need for chartered planes. Between New York and Chicago, for example, there are eighty-two flights daily or an average of a flight each way every half hour.

But let's return to the negatives which have arrived in a newsreel laboratory in New York by this time. After the pictures have been cut, edited and comment interpolated, the finished newsreel again is sent air express to theatres throughout the country.

In this branch of the industry, air express has become a routine and integral part of the business. It is no longer used only in emergencies, because in a business built on speed the emergencies are so frequent that in fact they become routine. Thus, films are the fourth largest users of air express, exceeded only by machinery, printed matter and wearing apparel. In April, 1939, when the last analytical breakdown was made, it was revealed that 5.29 per cent of all air express revenue came from this industry, as well as 4.86 of the total weight of shipments and 6.92 per cent of the total number.

Many films companies use air express in a novel way. In the newsreel field, if an important event is scheduled to occur after deadline, the companies ship their regular reel by rail express. But the reels will be a few hundred feet short. After the awaited event has been photographed, edited and made into a reel making up the missing few hundred feet, it will be air expressed to the theatres to be run with the regular reel. Very often through the use of air express the "add" will arrive at the theatres before the regular reel.

While the airplanes were cutting the elapsed time of their flights in half—doubling the speed of air express deliveries—air express was reducing its rates by 66 2/3 per cent by 1937, a decade after its inauguration. For example, a five-pound shipment of film that took thirty-three hours from New York to San Francisco and cost $15 in 1927, today takes seventeen hours and costs $4.80.

So, the next time you see one of the planes still peacefully dotting the skies of this country, remember the unsung cargo she carries and the next time you see the latest newsreel, remember how air express helped to get it to you with phenomenal speed.

Power!

From one of seven public utility productions.

Niagara Falls . . . a slender wire carrying an electrical impulse to turn the wheels of industries . . . a giant cargo ship under full steam . . . the force that links a hearing, seeing audience with your product in a production by

Pat Dowling Pictures

6625 ROMAINE STREET HOLLYWOOD, CALIF.

HOTEL BARLUM

Now one of the ALBERT PICK HOTELS

21 FLOORS OF OUTSIDE ROOMS

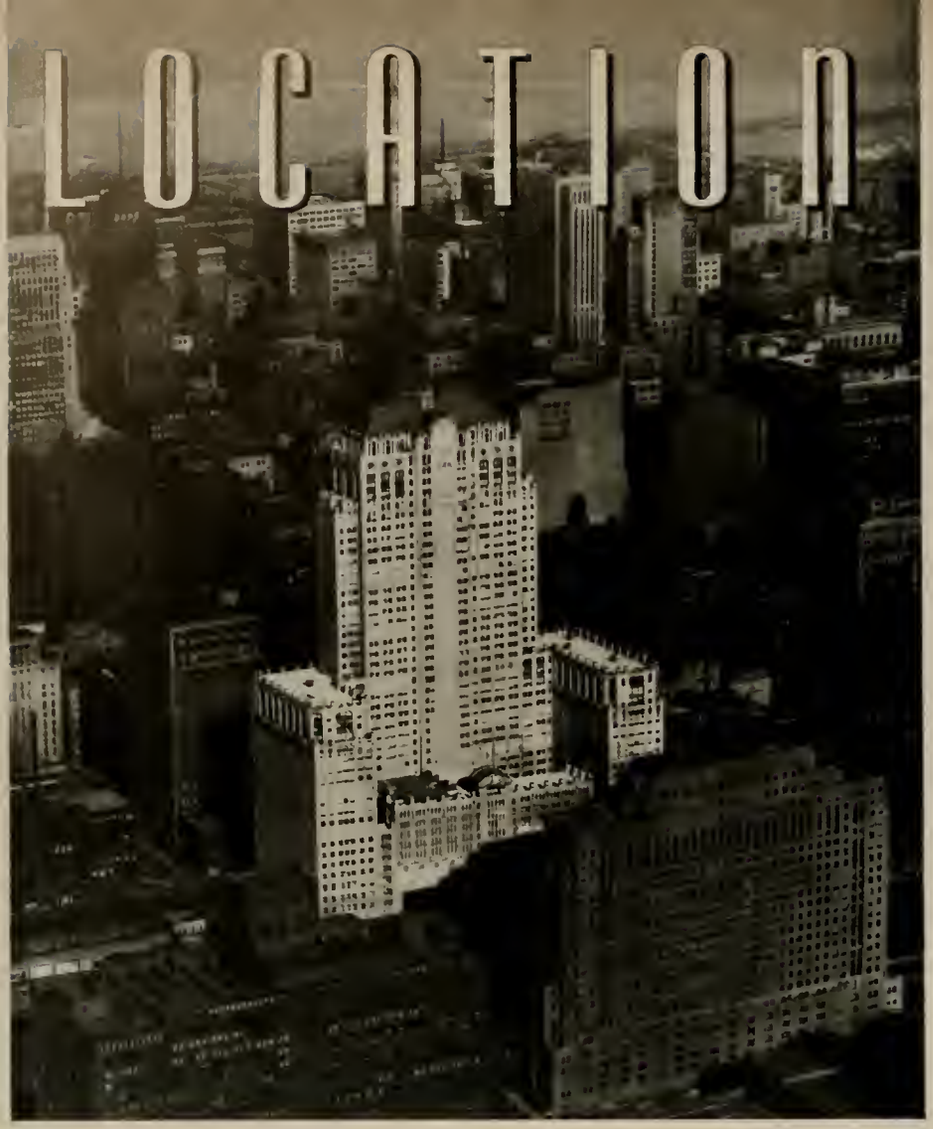
EACH WITH COMBINATION TUB & SHOWER

From $2 DAILY SINGLE

CADILLAC SQUARE AT BATES STREET

DETROIT

LOCATION IS IMPORTANT . .



● Twenty North Wacker Drive towers high above surrounding Chicago buildings, affording unusual advantages of light and air and an inspiring view of all sections of the city at whose heart it is so strategically located. Here, far above the smoke, dust and street noises, light, airy suites provide ideal working conditions, unequalled by most office buildings.

20 NORTH WACKER • AT THE CENTER OF CHICAGO BUSINESS

AS OFFICE HEADQUARTERS for many of America's foremost National Business Organizations, Twenty North Wacker Drive has long been recognized as a distinguished business address where efficiency and convenience are paramount.

It is not alone the strategic LOCATION of Twenty North Wacker Drive . . . in the heart of all Chicago business . . . that establishes its leadership as a LOCATION for your business home . . . nor is it the inspiring height to which its forty-five stories rise far above all surrounding buildings.

Modern business today demands the ultimate in facilities for sales gatherings, conferences, and the very necessary social activities of business. Many other important LOCATION factors contribute to the leadership of this building . . . factors which have determined many business leaders to decide upon this building as the ideal LOCATION for their business offices. Yet with all of its advantages, rentals are moderate . . . in keeping with the times.

ADDRESS INQUIRIES TO THE OFFICE OF THE PRESIDENT • MR. J. C. THOMPSON

Your personal inspection of the facilities of this building is most cordially invited

Typical modern office arrangements at Twenty North Wacker Drive

20 NORTH WACKER DRIVE

EDUCATION

(*Continued from Page* 12)

while a poor teacher likely would get nothing from a good one, indicating a need for better teacher preparation. Theatrical films, he thought, could and should be used over repeatedly for increasing values.

FILMS IN LOWER GRADES

Mrs. Margaret Divizia, whose work in the Los Angeles city system is with the first to sixth grades, stressed the lively, energetic curiosity at work in these youngsters. Reading is long and tedious and it takes time to answer questions brought up by the text. Using films, first-graders who want to know about their environment can get their answers without having to wait until they can read, and sixth graders who would be stopped by some scientific question in print can understand it at once on the screen.

Miss Marian Evans of San Diego suggested that the informal spontaneity derived by the teacher's asking questions and simply listening to comments, provides measurement data not available through scientific tests and urged this method as a "diagnosis of the minds and hearts of the boys and girls."

Mrs. Alice E. Field, of the Will Hays office, wondered what would have happened if, 500 years ago, the printing press had fallen solely into the hands of the purveyors of amusement—where would education stand today? A situation not unlike this did occur with motion pictures, she suggested, intimating that education would now be farther ahead if it had accepted the film medium sooner.

EMOTIONAL NEED IN FILMS

Seizing that as his cue, Paul A. LaGue of the Los Angeles schools asserted that there are spiritual values to be gained, better adjustments and better moral values to be achieved through motion pictures, but stressed the emotional need in educational films, citing the industrial production as "some of the best users of emotion."

Warren Scott, head of U. S. C.'s department of cinema and director of the Cinema Workshop, presided at the discussion, and directed the recording on film of almost every stage of the two-day dedicatory exercises of the new research building—what is believed to be the first such use of motion pictures. The showing of color sound films taken on expeditions of the Hancock Foundation to South America was an integral part of the program.

RECORDING

♦ To meet a demand for a high quality recording turntable, Presto Recording Corporation has just released as a separate unit the dual-speed 12-in. turntable formerly sold only as a part of their model K commercial recorder.

Radically different in design from any other table on the market, the new Presto 11-A employs a cast aluminum turntable precision machined to dynamic balance. The table revolves on a single ball bearing at the base of a bronze shaft well. A heavy, live rubber tire is fitted to the rim of the table. A metal pulley on the motor shaft drives directly against the tire eliminating idler wheels, rubber tired pulleys and other parts which wear rapidly. A slip-over pulley is removed to change speed from 78 to 33 1/3 RPM. The motor and turntable are mounted on a steel base ready for installation in portable or console phonograph record and 16-in. transcription players.

Columbia's School Library

♦ Columbia has announced a new series of educational records known as the student Music Library Series, the first of its kind ever released by any record company. Offered in album sets of three 10-inch records on the Columbia Popular label, and waxed by outstanding artists, the Student Music Library makes available the identical repertoire of recital pieces and junior classics used for practice purposes by students of the violin, piano and 'cello. Subsequent releases will contain literature for flute, clarinet, trumpet and other instruments.

According to Marie Finney, director of Columbia's Educational Department, the Student Music Library Sets represents months of intensive research and investigation into instrumental repertoire. Included in the compositions recorded in the first sets to be released are several recital pieces by great masters which have been recorded previously.

"Early problems of technique and handling can be overcome during lessons or in practice sessions at the student's home. These records go a step further. They provide a standard of performance for the student, so that he can measure his own development and musicianship. In playing his own study pieces again and again on the phonograph, and studying the technique of great artists who have recorded them, he simplifies his own problems and the teacher's.

YOUR EYES AND EARS

will tell you—HERE IS 16 MM SOUND PROJECTION *at it's best*

DeVRY MODEL QR-12

with

STOP - ON - FILM
For the safe showing of single frames as "still" pictures.

MOTOR REWIND
High speed, rewinds without changing belts or reels.

REVERSE SWITCH
Permits running film backward.

MODERN STYLING . . .
MATCHED CASES . . .

Projector and speaker are compactly contained in two small, light airplane luggage carrying cases; Projector and amplifier in one case, 12-inch speaker in the other. Easy to carry—to set up!

DeVry manufactures everything for the recording and projection of 16 and 35 mm. sound and silent films.

● This new low-priced 16 mm. sound projector is one of the finest achievements of DeVry's projector craftsmanship. In sound and brilliance of screen image it meets highest quality standards; yet its price and utility make it the ideal machine for either commercial or school use.

PROJECTS SOUND OR SILENT FILM

With speed controlled by Film Speed Regulator, Model QR-12 projects both sound or silent film. Other features include the automatic loop synchronizer, dual sound stabilizers, and other exclusive DeVry improvements.

Arrange for a Demonstration

See and hear the new Model QR-12 at your earliest convenience. Write or wire for a demonstration; let a showing convince you.

DeVRY CORPORATION
FACTORY AND MAIN OFFICE LOCATED AT
1111 ARMITAGE AVENUE CHICAGO, ILLINOIS
NEW YORK HOLLYWOOD

INSURANCE FOR YOUR FILM INVESTMENT by the "SAVKOTE" PROCESS
A special film formula that renews old film and preserves and protects new film either black and white or color. Send 400 feet to us and let us convince you.
400 Ft.....$1.00

Specialists IN 16MM
SOUND RECORDING..
BLACK AND WHITE..
KODACHROME
Plus complete laboratory facilities for 16 mm. films
DeVRY FILMS & LABORATORIES
1111 ARMITAGE AVE. CHICAGO, ILLINOIS

Sound Slidefilm RECORDING

Transcriptions used to accompany educational or commercial slidefilms are made by studio staff and engineers in almost the same way as recordings. There is no need for showing the slide films at the time the transcriptions are made since the entire staff is provided with well-marked scripts.

The script calls for two voices—a man's and a woman's—and also varied sound effects. In addition to the two announcers are the man in the background, who is in charge of operating the various sound effects, and the show's production man at the right.

● THE VALUE of transcribed continuity as an accompaniment for slide films has been borne out strikingly in recent years through its increased use by large organizations at dealer meetings, and sales conventions. For sound slide films have proven to be more effective in selling products and instructing employees in technical details of operation. Here, whether the object of the film is educational or promotional, sound in the form of announcements, explanations, dramatic skits, music, and often elaborate sound effects, is transcribed in the same way that radio shows are transcribed, on records that are made expressly to accompany slide film projection.

V. S. PERSONAL APPEARANCES

The entertainment appeal of recorded sound has been found to be reason enough to abandon the former practice of leaving the explanatory material to be read by someone at the time the films are shown. Particularly in the promotional films, where the complicated psychology of selling is a prime consideration, the effect of smooth professionalism that as achieved by recorded accompaniment has more than proven the merit of slidefilm transcriptions. The use of the recordings, moreover, supplies means of reaching varied groups of listeners simultaneously on a much more economical basis than the practice of employing lecturers to travel with the slidefilms.

The technique used to make slide film transcriptions follows largely the routine used in transcribing radio programs, except that the records, which are most often of the slow-playing, 16-inch type, are cut to synchronize with the continuity of the slidefilms. In the recording studio are the announcer, a cast of radio actors (if the slidefilm script calls for dialogue) and whatever stock sound effects are designated by the script. As is usually the case with radio shows, the activities in the studio are in charge of a production man.

To this regulation studio "cast" there is nothing about a transcription session different from the radio shows they usually make. Frequently, moreover, the same people participate in both. The same radio actors who are heard in a radio "soap opera" in the morning, adapt their talents to a slidefilm transcription continuity in the afternoon, with an almost identical studio setup. The absence of a studio audience means nothing to these troupers of the airwaves, since many of their live broadcasts are made with only a microphone as audience. Formerly, transcription sessions were often made in the radio studios, but recently these sessions have been largely transferred to the recording studios.

In the control room, which is similar to a broadcasting station control room where radio broadcasts and recording sessions frequently take place, sit the engineer and a producer whose job it is to synchronize the slidefilm operation with the script. His copy of the script is marked to coincide with the change in slides. At these points, he pushes a button which rings a bell that is heard in the studio and recorded on the transcription. Later, when the transcriptions are played, this bell gives the signal to the slidefilm operator to change the slide.

DEVELOP RECORD MATERIALS

Columbia's Transcription Division, which is becoming more and more active in the transcribing of recorded scripts for slide films, has developed a special slidefilm material which meets the requirements of the slidefilm transcriptions. The material has a special quality, is midway between that used for laminated phonograph records and the flexite used in the manufacture of radio transcriptions. Since, in many cases, the slidefilm transcriptions are used as adjuncts of sales programs, technical quality must be good and surface noise held down to a minimum. Slidefilm material is not as fine as, but more durable than that used for radio transcriptions, but both are recorded with extreme care by skilled engineers. The cost, in keeping with the commercial purposes of slidefilm transcriptions has been reduced to a point less than that of radio transcriptions. The processing is similar in every respect.

SLOW SPEED RECORDINGS

Just as in the case of a phonograph recording or a radio transcription, the sound produced in the studio and regulated by the engineer in the control room is cut in the recording laboratory onto a master disc. For reasons of economy, slidefilm transcriptions are usually recorded on discs that are played back at 33 1/3 revolutions per minute, a slow speed. (The speed at which phonograph records are made is 78 revolutions per minute.) The economy of space effected by this slower speed is indicated by the fact that, on a 12-inch disc (the size of the large Columbia Masterworks records) the playing time of a 78 r.p.m. recording is 5 minutes, whereas, if the disc were recorded at 33 1/3 r.p.m. this playing time is approximately doubled.

The master recording that is cut at Columbia's New York studios is carefully examined for flaws and then shipped to the plant in Bridgeport, Connecticut. There it is processed, or plated, and metal matrices are made from it. These, in turn, are used in the actual pressing of the records. The finished discs, after they have been labeled, are shipped to the slidefilm company for distribution with the films. Special portable machines, built to play the larger-sized, slower-speed records, and slidefilm projectors are the only equipment needed for repeated displays of the "still-sound" shows made up by the slidefilms and their accompanying transcriptions.

Typical of the promotional slidefilm transcriptions currently in use is the one recently made by Columbia for use at Socony Vacuum dealer meetings. This company is using films and transcriptions to demonstrate techniques in the selling of fuel oil to large buildings and institutions. The slidefilms tell their silent story of a cold winter night and the problems of heating on such a night in an average household, while the recording heightens the effect with its sound effects of cold wind whistling through bare treetops. Into these scenes and sounds of great vividness, comes the voice of the announcer, as blandishing as any radio announcer in his commercial scripts, explaining the pictures in terms of proper heating and detailing, in a pleasantly written script, the resources of Socony Vacuum Company.

But whether the slidefilm and transcription be of the promotional type or of the more technical, instructional type, they illustrate the extension of showmanship into fields not usually associated with Hollywood or Broadway.

Next month: RCA recording experts give further notes on slidefilms.

While the engineer (right) operates the controls, his assistant, following the script, has come to a place in which it is indicated that the slide scene is to be changed. At this point he presses a telegraph button, which rings a bell in the studio. The sound of the bell is heard on the recording and indicates to the operator of the projector that the slide is to be changed.

The engineer, at the right, has the controls all set and has just received the go-ahead signal from the recording technician, who is prepared to cut a master recording in a recording laboratory. The producer, at the left, gives the studio staff the signal to begin.

Ampro Sound Projectors

...A Real Aid To Business !

For sales meetings, conventions, store displays, consumer education—many thousands of sturdy Ampro sound-on-film projectors are delivering "life-like" tone quality and brilliantly clear pictures that are boosting sales upward—creating valuable good will and acceptance! They are proving that they can be operated easily—even by unskilled operators—and they have what it takes to stand up remarkably under hard usage.

Today—there is a place in your business for sound pictures projected on Ampros! Production and equipment costs are down to new low levels. Investigate how you can utilize this increasingly powerful selling force to help solve your sales problems!

Some Large Users of Ampro Projectors

Here is a partial list of industrial, governmental, educational and other users of Ampro projectors who have re-ordered again and again—on the basis of the performance of their original purchases. Some of these customers have hundreds of Ampro precision projectors in constant operation:

Allis-Chalmers Company
American Air Lines
Firestone Tire & Rubber Company
Frigidaire Division, General Motors
General Electric Company
General Tire and Rubber Company
Massey Harris Company
Mead-Johnson Company
Shell Petroleum
Fisk Tire Company
General Motors Acceptance Corp.
Servel (Electrolux)
Anheuser-Busch, Inc.
Stewart-Warner
Illinois Bell Telephone
Dictaphone Corporation
Wright Air Field
Collins and Aikman
Barrett Company
Union Carbon & Carbide Co.
Kraft Cheese Company
Keystone State Amusement Co.
The Jam Handy Organization
Wilding Picture Productions
C.C.C. Camps in Sparta, Wis., El Paso, Tex., Phoenix, Ariz., Ft. Bragg, N. C., Columbus, Ohio
Ideal Pictures Corporation
U. S. Navy Recruiting Service
U. S. Dept. of the Interior

Amprosound Model "YA" with AC-DC Motor, Silent and Sound Speeds. Unusually quiet and amazingly easy to operate. Threading is so simplified that the film finds its proper position almost automatically. Has tone, projector volume and microphone volume controls (permits mixing). Attached folding reel arms—1600 ft. reel capacity—automatic rewind — and many other features.

Send for Ampro Catalog

Showing complete line of Ampro 16 mm. sound-on-film, silent, and convertible to sound models. Thousands of Ampro precision projectors are rendering splendid service for the sales departments of America's largest corporations. Find out what they can do for you.

AMPRO

PRECISION CINE EQUIPMENT

(BS 341)

AMPRO CORPORATION, 2839 N. Western Ave., Chicago, Ill.

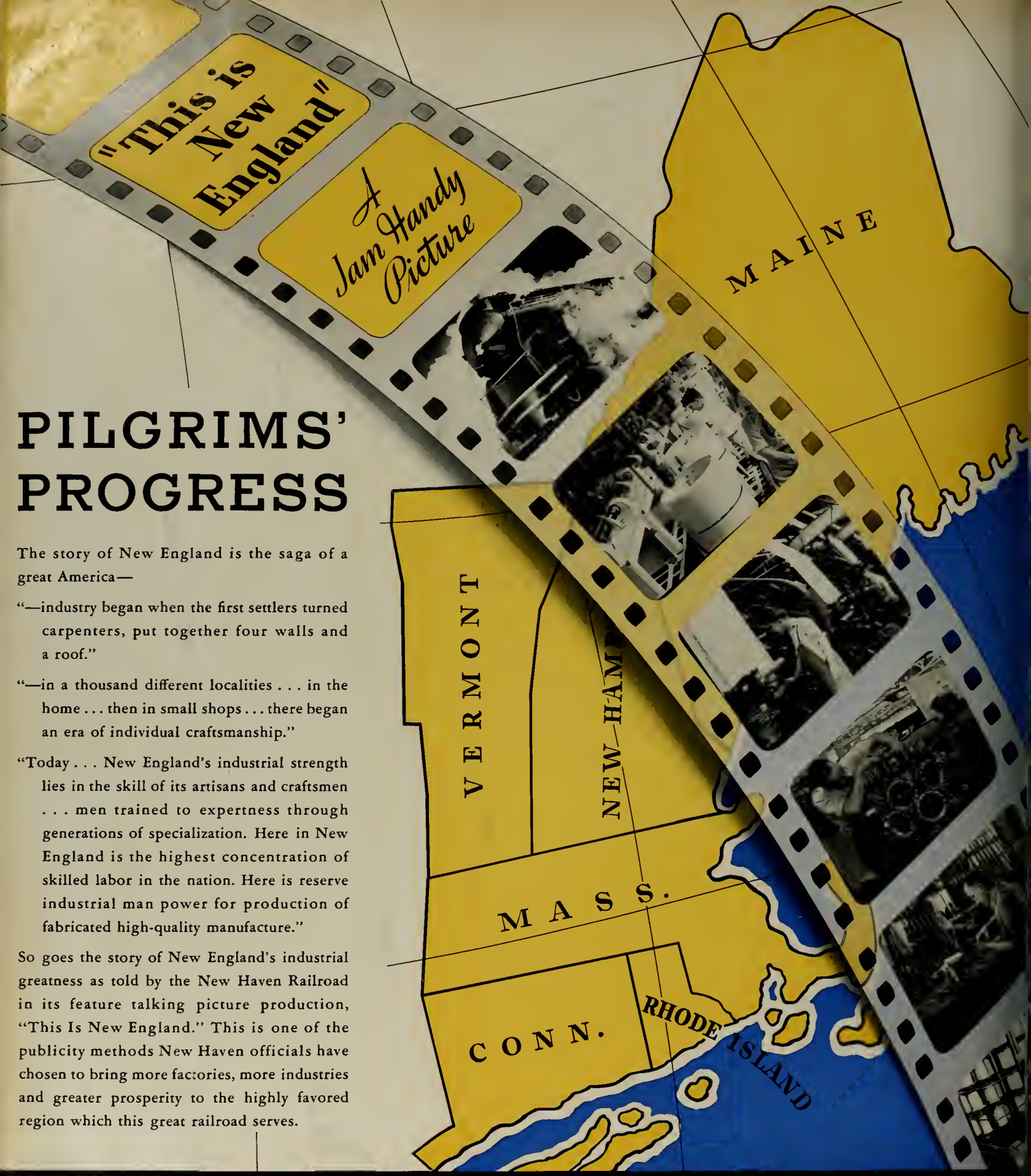
Please send me new Ampro Catalog. I am particularly interested in:

- ☐ New Amprosound 16mm. Projectors.
- ☐ Ampro 16mm. Silent and Convertible to Sound Projectors.
- ☐ Ampro Continuous Projectors.

Name.....

Address.....

City.....State.....



PILGRIMS' PROGRESS

The story of New England is the saga of a great America—

"—industry began when the first settlers turned carpenters, put together four walls and a roof."

"—in a thousand different localities . . . in the home . . . then in small shops . . . there began an era of individual craftsmanship."

"Today . . . New England's industrial strength lies in the skill of its artisans and craftsmen . . . men trained to expertness through generations of specialization. Here in New England is the highest concentration of skilled labor in the nation. Here is reserve industrial man power for production of fabricated high-quality manufacture."

So goes the story of New England's industrial greatness as told by the New Haven Railroad in its feature talking picture production, "This Is New England." This is one of the publicity methods New Haven officials have chosen to bring more factories, more industries and greater prosperity to the highly favored region which this great railroad serves.

The JAM HANDY Organization

Sales Meetings ● Slidefilms ● Talking Pictures ● Convention Playlets

★ New York
19 West 44th Street
VAnderbilt 6-5290

★ Hollywood
7046 Hollywood Boulevard
HEmpstead 5809

★ Chicago
230 N Michigan Boulevard
STAte 6758

★ Detroit
2900 East Grand Boulevard
MAdison 2450

★ Dayton
311 Talbott Building
ADams 6289

★ Wilmingt
922 Shipley Stre
Wilmington 4-24

Business Screen

E MAGAZINE OF COMMERCIAL AND EDUCATIONAL FILMS

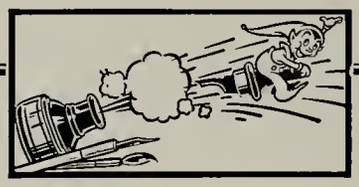
№ 4

IN THIS ISSUE: TRAINING DEFENSE WORKERS; NEW INDUSTRIAL MARKETS REACHED BY FILMS

VOLUME THREE • 1941 • SINGLE COPY FIFTY CENTS

The Simple Secret of Success in Cartoon Animation . . .

"IDEAS—WELL EXECUTED"



PROOF

If you want proof that Caravel Plans get results, check with

American Can Company
American Machine and Metals, Inc.
The Bates Manufacturing Company
Wallace Barnes Company
Bethlehem Steel Company
Black & Decker Manufacturing Company
Cadillac Motor Car Division,
General Motors Corporation
Calco Chemical Company, Inc.
S. H. Camp & Company
Cluett, Peabody & Company, Inc.
Congoleum-Nairn, Inc.
Dictaphone Corporation
Godfrey L. Cabot, Inc.
The B. F. Goodrich Company
Hart Schaffner & Marx
Jenkins Bros.
Johns-Manville Corporation
Kenwood Mills
National Biscuit Company
National Lead Company
Raybestos-Manhattan, Inc.
Socony-Vacuum Oil Company, Inc.
Swift & Company
Talon, Inc.
The Texas Company
U. S. Industrial Alcohol Company

OR ANY OTHER CARAVEL CLIENT

IN PRODUCING successful screen advertisements—as indeed in producing successful business films of whatever sort—there is no escaping the time-old formula, "Ideas—Well Executed."

Evidence of Caravel's skill in developing money-making ideas may be witnessed in its new series of Technicolor Minute Movies featuring on behalf of the Pepsi-Cola Company the miraculous deeds of its two policemen, Pepsi and Pete. Cartoon drawings, animation, Technicolor photography, optical effects and musical scoring entirely by Caravel—in Caravel's own studios.

Ability to produce films of high technical excellence is important. But even more important is the skill which goes into the preliminary planning.

As a result of wide experience in creating sales promotion programs of many different types, Caravel is especially equipped to advise with you in the profitable use of business films. For the coaching of a far-flung sales or dealer organization . . . for the spurring of indifferent middlemen . . . for the educating of buyers with respect to points of quality or manufacturing techniques . . . for the creating of improved relations between management and labor . . . for the stimulation of consumer buying . . .

A Caravel Plan is more than a motion picture or a slide film; it is a completely rounded program which directly leads to *increased* sales. Ask our clients.

CARAVEL FILMS
INCORPORATED

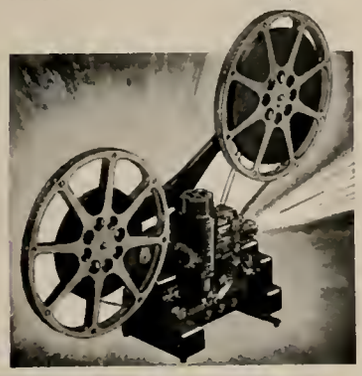
New York • 730 Fifth Avenue • Tel. Circle 7-6112

You Wouldn't Wrap Your Product in an Old Newspaper . . .

YOU wouldn't think of sending your product to market in an old newspaper. A quality product deserves a *quality package!* That's why your *sales story* on motion picture film deserves *Filmosound* presentation. Good telling is a *must* of good selling. You may have the best line of products in their field. You may have the best organized sales story. You may have spent hundreds of days and dollars in developing your business film. It may surround your product with enough drama to sell snowballs to the Eskimos. But unless you tell your story with a projector that can do it justice—much of its effectiveness is lost! That's why your sales story deserves *Filmosound* presentation.

Precision-built by the makers of Hollywood's professional motion picture equipment, Filmosound Projectors provide theater-quality sound and picture. Filmosound Projectors are famous—not for one or two outstanding features—but for the outstanding manner in which *many* fine and *exclusive* features are *combined* to give you the ultimate results. That is what counts. That's what makes Filmosounds first choice among the most successful business film users. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

Cartoon shorts IN COLOR, for "sweetening" commercial programs, are available from B&H Filmosound Library.



FILMOSOUND "COMMERCIAL"—Choice of most business film users. Can be put into operation in three minutes . . . is easily carried . . . and most important of all, provides theater-quality sound and picture that you *must* have to do justice to your story.

The Filmosound line of projectors includes a size and type for every need. Tell us your needs. We make the equipment to meet them.

Only FILMOSOUND Projectors Give You These New, Improved Features:

1. **SAFE-LOCK SPROCKETS.** Make film threading easier, positively prevent incorrect threading, and thus eliminate the last possibility of damaging film.

2. **CONSTANT-TENSION TAKE-UP.** Eliminates take-up troubles at their source. A simple device that always automatically maintains the correct tension regardless of the size of the reel and the amount of film on it.

3. **OSCILLATORY STABILIZER.** Prevents those "sour" notes and distracting changes in pitch that can readily ruin a good sales presentation.

Mail Coupon for "Showmanship" and "How Business Movies Tell and Sell"

BELL & HOWELL COMPANY
1808 Larchmont Avenue, Chicago, Ill.
( ) Send 36-page, illustrated booklet: *Showmanship, Today's Formula for Selling*, and new circular, *How Business Movies Tell and Sell.*
( ) Send details on Filmosound "Commercial."

Name _____ Title _____
Company _____
Address _____
City _____ State _____ BS NO 2-41

PRECISION-MADE BY
BELL & HOWELL

BOB HAWK entertains a Chanin Auditorium Audience before a broadcast over the Mutual network

CHOSEN...

FOR IMPORTANT EVENTS

For important press and trade previews, first showings to boards of directors, sales conferences, dealers' conventions, style shows and announcements of new products and manufacturing processes, large business organizations year after year choose the Chanin Auditorium.

The location is as distinctive as it is convenient — on the 50th floor of the 56-story Chanin Building, opposite Grand Central Terminal at 42nd Street and Lexington Avenue.

High-speed express elevators, ample foyers and smoking rooms, comfortable opera-type chairs and, above all, the dramatic view over all New York mean comfort and enjoyment to all whom you invite. Large space adjourning the Auditorium is available for displays and refreshments.

Stage facilities, lighting equipment, motion picture and public address systems, dressing rooms and working space all are arranged for the utmost efficiency.

The Auditorium is in charge of a staff accustomed to rendering a painstaking service that meets the needs of even the most exacting and complicated events.

Complete information concerning facilities, rates and available dates will be furnshed upon request.

CHANIN AUDITORIUM
50TH FLOOR OF THE CHANIN BUILDING
122 EAST 42ND STREET • • • NEW YORK

The WASHINGTON SCENE

By Arnold Kruckman

● WASHINGTON, D. C.—Five sound films for visual education in the national defense training of the students taking the vocational courses given by the U. S. Office of Education are scheduled to be ready in May. These films, the first of a series of 30, will be used in the 300 cities where 3,000,000 students are being taught daily in three eight-hour shifts. The films are the first of their kind ever produced for vocational training. They were planned by Floyd Brooker who as a member of the American Council of Education became an expert on the adaptation of films in educational work. His work was immediately supervised in the U. S. Office of Education by Dr. C. F. Klinefelter, assistant to the U. S. Commissioner of Education, Dr. John W. Studebaker. Dr. Studebaker has been intimately associated with the work of developing the plans for the production of these vocational training films.

The Government was pleasantly surprised by the interest of the producers. Every bid came from units abundantly capable of producing fine jobs. The interest manifested encourages Mr. Brooker and Dr. Studebaker to plan with more confidence for an expansion of the whole field of visual education by means of sound pictures. It is believed the visual system may be used widely over the greatly diverse courses of instruction offered in vocational training for national defense as well as for other purposes served by the U. S. Office of Education.

The whole adventure is marked by a very thorough understanding of the practical and technical problems of picture producing as well as of pedagogy and of the needs of the people who require the training and those who are in desperate need of their services for the industrial work of national defense.

Business Screen

NUMBER 4 • VOLUME 3

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Cover Scene by
UNDERWOOD AND UNDERWOOD
for Soundmasters, Inc.

♦ Contrary to the general impression, there is no coordination, in the true sense, of motion picture producing activities for defense in the Government. Robert Collyer, in charge of the motion picture section of the Publicity Division of the Office of Production Management, acts as liaison man to direct the news film services to the events and incidents that happen and are scheduled to happen in the various parts of the Government machine. Arch A. Mercey is active in film production for Lowell Mellett's Office of Government Reports, a subdivision of the Executive Office, directly responsible to the President. Mr. Mercey has made *Power for Defense*, a one reel picture made in the Tennessee Valley with the cooperation of the TVA and sponsored by the National Defense Advisory Commission. It shows the great power plant in the Valley and demonstrates the use of the power in translating raw materials into commodities for national defense. Another two reel picture with sound is called *TVA*. Mr. Mercey is now working on a picture to show the actual manufacture of textiles used in national defense operations. Similar pictures are programmed.

Men and Ships was produced by the U. S. Maritime Commission in two reels. The music is based on old sea chanties. It is a picturization of the development of our modern merchant marine service. Frank M. Lee produced the picture, Carl Pryer photographed it, and Basil Ruysdael was the narrator. The Department of Agriculture, under the supervision of Wayne Darrow, has made a two-reeler for use in schools and colleges, titled *Plows, Planes, and Peace*. Another Department of Agriculture picture is the five-reel drama called *The Land*, produced by Robert Flaherty, who

(*Please turn to Page* 31)

• Business Screen Magazine, issued by Business Screen Magazines, Inc., 20 North Wacker Drive, Chicago, on March 30, 1941. Editor: O. H. Coelln, Jr.; Associate, Robert Seymour, Jr. New York offices: Chanin Building, Phone Murray Hill 4-1054. Art Director: Dan Runyan. Western Editor: H. L. Mitchell, 2469 Hill Street, Huntington, Park, Calif. Acceptance under the Act of June 5, 1934, authorized February 20, 1939. Issued 12 times annually—including 4 special numbers (not circulated in the business field). Subscription $2.00 for 8 numbers. Foreign: $3.50. 50c the copy.

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THE SOUND TRACK

Published by CASTLE FILMS Inc.

THE SOUND TRACK appears as a means of keeping you informed about the use that various industries are making of motion pictures as produced and distributed by Castle Films, Inc., now in the 26th year of such service to American business.

PROCTER & GAMBLE • PABST • NATIONAL ICE ASS'N • LILY MILLS

SELLING SOAP SCULPTURE!

Procter & Gamble, for the sixth consecutive year, is employing Castle Films for the production and exhibition of still another motion picture dealing with the use of soap in sculpture.

The new film, "Popular Sculpture", is being shown throughout the United States and Canada. By the end of 1941, the total audience that will have seen the films about soap sculpturing will be in excess of eight million. As a result of this activity, thousands of schools have adopted soap sculpture as a regular part of the curriculum.

* * * *

THE SHOW MUST GO ON!

"An assignment for Christopher Columbus or Admiral Byrd!" So reports R. E. Carson, a motion picture projectionist working out of Castle Films' San Francisco office. "The first trouble I had was in finding Walkermine, Calif. Maps do not show it. I thought that, since it was a mining project, General Electric would know. They did, and told me how to get there. I had to drive to Reno, Nevada; turn left about 20 miles, back into California, then to Milford where, at the second bridge, I struck off on a trail through woods with warnings to look out for bear and deer.

"At the end of this trail, I climbed into a tram bucket that slides down a cable over a deep canyon . . . the only way the mine property can be reached. So I found Walkermine, and the crowd of over 200 miners certainly enjoyed the Pabst show. The result was the sale of over 1,000 cases of Pabst beer since this showing."

To date, Castle Films' projectionists have made more than 4,000 showings of the Pabst movie, "The Brand of a Champion". A second movie, "Help Yourself", was produced by Castle for sales-training use among Pabst dealers.

PRESENTING "ICE"

To enable thousands of ice and ice refrigerator dealers attending the annual convention of the National Ice Association to gain a preview of their forthcoming advertising campaign, Donahue & Coe, Inc., visualized their new plans and the purpose behind them by means of a sound motion picture, partly in Kodachrome. Through the use of this medium, the advertising agency was able to take the association's large membership "behind the scenes" in the development of the many promotional elements that go to make up the current year's program.

Castle Films produced and exhibited the movie. The film is being given wide supplemental use through sectional showings before groups connected with the ice industry and others interested in ice refrigeration.

* * * *

SEWING IN CLOSEUP

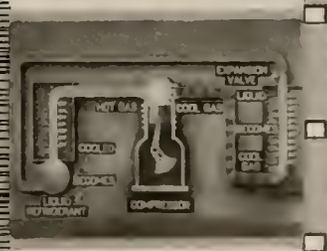
A manufacturer of thread cannot go into every woman's home, show her the way to design her own dresses, and then how to sew in the making of them. Lily Mills Company of Shelby, N. C., is doing the next best thing . . . doing it with a sound Castle film, "Sew Today the Modern Way", which is being seen by millions of women and girls. This vast audience is particularly valuable to the cotton manufacturer.

Kits containing thread and needles are distributed at all showings. One of the world's leading designers of women's clothes speaks throughout the movie, and demonstrates by closeup shots of expert seamstresses how sewing is done today. The picture also carries its audience through a modern mill where cotton is transformed into strong thread. It is now in its second year of circulation through Castle Films' distribution service.

Every professional device necessary for the best sound motion pictures is being used by this Castle production crew on an exterior location for "Berwind and You", from microphone boom, reflectors, sound and camera truck down to script girl.

Scene from the four-reel, part-color motion picture, "Meat and Romance", which Castle Films is distributing for the National Livestock and Meat Board. Two and one-half million women in home economic groups and women's clubs will see it.

Scene from the sound motion picture, "Sew Today the Modern Way", produced and distributed by Castle Films for the Lily Mills Company. It is being seen nationally by home-making groups in schools and women's groups of all kinds.



Animation is employed effectively in the Castle-produced motion picture, "Weather by Carrier". It is used to demonstrate basic principles of refrigeration, humidity and temperature control, purification of air and its circulation.

CASTLE FILMS

30 ROCKEFELLER PLAZA, NEW YORK • FIELD BUILDING, CHICAGO • RUSS BUILDING, SAN FRANCISCO

Producers, Distributors, Exhibitors of Business Motion Pictures

IN PERFECT AGREEMENT

EASTMAN negative films—each in its special field—work in perfect agreement with director and cameraman to capture completely the beauty of every scene.

Eastman Kodak Company, Rochester, N.Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee Chicago Hollywood

PLUS-X

for general studio use

SUPER-XX

when little light is available

BACKGROUND-X

for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

WHY THE HEINZ "RECIPE" FOR PERFECT PICTURES CALLS FOR CHALLENGER SCREENS

1. Greater Brilliance

As comparative tests will prove, the Da-Lite Glass Beaded Screen surface reflects more light than any other white surface and stays bright longer than any other screen fabric. The fabric is specially selected for its light reflective qualities and its capacity to remain pliable. The tiny glass beads are uniformly superimposed on this superior fabric by Da-Lite's special process and are guaranteed not to shatter off. These features mean that your pictures are brighter on the Da-Lite beaded surface not only when the screen is new but long after it has been in continuous hard service.

2. Greater Convenience

The Challenger is the only screen that can be adjusted in height merely by releasing a spring latch and raising the extension rod. No separate adjustment of the case. No thumb screws. No levers to get out of order. The screen, case and tripod are **all in one** onit ready to set up or to fold compactly for easy carrying.

3. Longer Service.

The handle mounting on the Challenger Screen is typical of the sturdier construction of Da-Lite equipment. The handle bracket is not mounted on the thin metal of the case but is on a wide flange which encompasses the case as shown above. The **square** slotted center rod, an exclusive Da-Lite feature, assures rigid support for the case. A non-sag slat at the top of the screen fabric keeps the surface free from wrinkles. These are details but they reflect the greater value you receive in Da-Lite Screens.

For

"YESTERDAY TODAY and TOMORROW"

The Dramatic Motion Picture of the History of Food Preservation Since the Days of Napoleon

H·J·HEINZ COMPANY *Uses*

The **H. J. Heinz Company** finds the 52" x 72" Challenger a popular size with its sales branches. Challengers are available in twelve sizes, including square sizes for showing double frame 2" x 2" slides or slidefilms. Challenger Screens can be easily carried and quickly set up anywhere. The Challenger is fully described in Da-Lite's **48 Page SCREEN DATA BOOK.** Here you will find also full details on Da-Lite box type screens and hanging screens, including the electrically operated ELECTROL for permanent installations in auditoriums or large classrooms. Ask for your free copy of this book. Address Dept. 4B.

DA-LITE (Reg. U. S. Pat. Off.)

CHALLENGER SCREENS

Produced in the Hal Roach Studio at Hollywood by Wilding Picture Productions, Inc., "Yesterday, Today and Tomorrow" portrays with authentic detail and dramatic style the story of food preservation over a period of 127 years. From the early experiments of Nicholas Appert shown above, through the discovery of the process known as pasteurization by Louis Pasteur shown at the left, up to the modern methods now used by the House of Heinz in packing its famous 57 Varieties, the picture presents a record that is interesting to a wide variety of audiences.

The film is being systematically distributed to the schools of the country because of its educational value. Through Heinz sales branches in all leading cities, it is also being shown to clubs and organizations of all kinds. It is being used extensively in a soup sampling campaign.

In showing this film, Da-Lite Challenger Screens are being used on a large scale to assure perfect projection. Da-Lite's long experience in making projection screens is ample assurance of the right light reflective characteristics for sharp, brilliant pictures.

The Challenger is only one of many styles in the Da-Lite line—a line famous for quality for 32 years. Ask your producer about Da-Lite equipment. He will probably advise you to follow the example of H. J. Heinz Company and hundreds of other users of industrial films who have chosen Da-Lite Screens for brighter, clearer showings of their pictures.

THE DA-LITE SCREEN COMPANY, INC.

2723 NORTH CRAWFORD AVENUE · · CHICAGO, ILLINOIS

CHICAGO FILM *Produces...*

...*"best picture*

LEW FONSECA
OFFICE AMERICAN LEAGUE OF PROFESSIONAL BASEBALL CLUBS
CHICAGO, ILLINOIS

Feb. 7th, 1941.

Chicago Film Laboratory, Inc.
18 W. Walton St.
Chicago, Ill.

Attn Mr. Frank Balkin

Gentlemen:

We have now had a splendid opportunity to study the reaction to our new movie, "BATTING AROUND THE AMERICAN LEAGUE", from league owners, sports editors, and the public in general.

The comments are to the effect that it is by far the best picture we have produced from every standpoint. Several newsreels have requested permission to use scenes from the film, particularly the Bob Feller speed sequence.

I am happy to pass this information on to you in return for the splendid cooperation I have received from your organization in the production of this film, as well as our 1940 film, "TOUCHING ALL BASES".

We have been approached by a number of commercial organizations interested in sponsoring our next release (for 1942), but have not reached a decision in the matter.

The requests for the film are literally pouring in, and we are looking forward to the greatest year in the distribution of our annual movie.

Again with appreciation for a splendid job, I remain

Sincerely yours,

Lew Fonseca
DIRECTOR OF PROMOTION.

LFonseca:HH

. . . The American League has produced so far", says 'Lew' Fonseca. And 'Lew' has made pictures for eight years. Chicago Film produces the best picture in eight years!

It takes crack cameramen with a whole battery of cameras to get the action and put the thrill of baseball into a four-reel feature picture. Shown to millions in leading theatres of the country!

"*best sound...*

. . . *I have ever heard*", is what the Chief Engineer of a leading motion picture projector manufacturer told T. L. Osborne when he saw "A WORD TO THE WISE".

Seven times—a new way to start a fire was staged in our sound studios. From the faint sputter of a match to the roar of a raging inferno—every sound reproduced clean, crystal-clear. Equipment for theater quality productions makes these results possible!

NATIONAL RETAILERS MUTUAL INSURANCE COMPANY
FIRE · AUTOMOBILE · WINDSTORM
INLAND MARINE INSURANCE
7450 SHERIDAN ROAD
CHICAGO

January 30, 1941

Mrs. A. G. Dunlap, President
Chicago Film Laboratory, Inc.
18 West Walton Place
Chicago, Illinois

Dear Mrs. Dunlap:-

"A WORD TO THE WISE"

I am sure you will be happy to know that our fire prevention film, "A Word To The Wise", produced by your organization, has been an outstanding success.

Since the film was released on September 4, 1940, it has been shown to more than 85,000 persons, each showing being under the direct sponsorship of one of our agents or branch offices. The National Fire Protection Association has enthusiastically approved the film. In addition, we have accumulated a file of letters from those who believe this to be the best fire prevention motion picture in the field today. These letters are from individuals who are well qualified to make such statements.

One of the largest manufacturers of 16mm sound projection equipment is anxious to purchase a large number of prints, to use in demonstrating their equipment. Their chief engineer states that the sound on "A Word To The Wise" is the best he has ever heard, and he is anxious that their salesmen use our film to demonstrate the sound quality of their projectors. Whether or not we will allow them to purchase these prints has not yet been decided.

We believe your organization did an outstanding piece of work in producing this film for us. Accordingly, we have referred several other companies to you, and we will continue to do so. Your cooperation throughout all phases of this production has been thoroughly appreciated.

Sincerely Yours,

T. L. Osborn, Jr.
Assistant Secretary

...*"best results*

UNITED WALLPAPER FACTORIES INC.
CREATORS OF *Unitized* WALLPAPERS
GENERAL OFFICES 3330 WEST FILLMORE STREET · CHICAGO ILLINOIS · NEVADA 7500

February 12, 1941

Chicago Film Laboratory, Inc.
18 W. Walton St.
Chicago, Ill.

Gentlemen:

Now that our new sound movie, "ASK THE MAN WHO HANGS IT", has been viewed by members of our organization and put to the test by actual use in the field, I am happy to say that the general reaction is to the effect that the film represents an outstanding achievement in the promotion of Unitized Wallpaper.

Much credit is due your organization for the efficient and capable manner in which the entire project was handled. We realize that we started you under a terrific handicap as to time, but the pressure is in no way reflected in the finished quality of the product.

It was a real pleasure to work with the two crews assigned to the job -- one here at our plant and the other at your studio -- and I think that they are to be commended for the keen interest displayed in seeing that our story was properly handled.

The film offers us interesting possibilities for national distribution, and we will be ready soon to discuss that with you.

Again with appreciation for your fine cooperation, we remain

Cordially yours,

UNITED WALLPAPER FACTORIES, INC.

By: J. Bright

. . . An outstanding achievement in the promotion of Unitized Wallpaper". That's how J. M. Bright of the United Wallpaper Factories, Inc. (Chicago) feels about "ASK THE MAN WHO HANGS IT." A fifteen-minute fully dramatized talking motion picture — written, edited and produced in sixteen days!

It takes equipment, experience, and personnel to do that. Writers with sound advertising and selling experience, directors with stage, radio and screen contacts who can produce and "handle" top talent, production and cameramen who quickly grasp the essentials of your business.

In one year, Chicago Film has produced pictures to sell shoes, manure sprenders, baked ham, refrigerators, glass-packed foods, insurance, yeast, watches, kitchen stoves . . . and supplementary pictures to train people to sell this merchandise. Chicago Film can help YOU.

CHICAGO FILM LABORATORY, INC.

MOTION PICTURES · ULTRA-VIOLET RECORDING · SLIDE FILMS

STUDIO AND GENERAL OFFICE · 18 W. WALTON PLACE · WHITEHALL 6971

CHICAGO, ILLINOIS

"We are the most group-minded nation in the world. In thousands of towns and hamlets from coast to coast tonight, Americans of influence in the affairs of their communities will meet to talk over local and national problems, to join in the good fellowship which is the essence of our democracy. Film programs are in demand by these groups.

VOLUME • THREE 1941 NUMBER • FOUR

● A NEW AND DYNAMIC ERA has begun in the field of visual education. Not only is this evident in the new responsibilities thrust upon the schools of the nation by the defense program and present efforts to co-ordinate vocational training but in the actual physical sense, the field has enlarged tremendously within the past two years. Educators have asked us to aid in the definition of the industrial-educational problems and efforts are being made in that direction.

The N. E. A. Convention

♦ At the invitation of the Visual Instruction Department of the National Education Association we journeyed to Atlantic City in February to contribute our bit to a discussion of the subject of commercial films offered to the schools. Under the able guidance of Paul Reed and discussion chairman Edgar Dale, the panel in which we appeared found industrial film product in widespread use and majority opinion indicated that a great deal of the material was serving basic and useful purposes. To improve standards, the responsibilties of the educator himself were cited and it was pointed out that selection and application of these materials remains with visual departments and the individual teacher.

Our thought in the matter was to the effect that present-day problems, more than ever before, called for an understanding of industrial processes: that in the mass production lines of Detroit, Akron, Pittsburgh and similar American industrial centers lies the present hope of preserving our democratic way of life; that here were being reproduced in reality documentary subjects of greater educational importance than almost any other phase of the curriculum.

One final observation: Increase the number of available subjects of genuine educational interest, publicize these to schools throughout the country so that they may appreciate the benefits of visual aids and their comparatively economical cost—and the number of projector units will be increased. Through such a *broad increase in projection equipment* IN REGULAR USE will a *self-supporting base* for the *continuous production* of specialized instructional subjects be created. To that worthwhile goal we have dedicated our personal efforts on behalf of visual education.

A Real Production Achievement

♦ In Chicago's luxurious Civic Opera House on March 31 and April 1, capacity audiences thronged the premiere performances of *The Eternal Gift*, ten reel sound motion picture presentation sponsored by the Servite Fathers, a Catholic religious order. Because the production of this wholly clerical subject was entrusted to a well-known member of our industrial film community we take this opportunity to note the enthusiastic columns of praise heaped upon it by the critics of all Chicago dailies.

Filmed under the most difficult circumstances in a Chicago cathedral, the picture presents in beautiful simplicity religious ceremonies which may now be brought to millions of devout Catholics throughout America. Our personal and sincere commendation to Chicago Film Laboratory and its able technicians for the technical achievement in sound and photography which this production typifies.

We Pause in Tribute

♦ THOUSANDS of his friends throughout our commercial and educational film world as well as in the entertainment picture industry, were saddened by the news of the passing last month of Herman A. DeVry, president and founder of the DeVry Corporation.

Herman A. DeVry
1876-1941

No word of tribute here could do justice to a career so filled with accomplishment and inventive genius on behalf of visual education and sound motion pictures. His passing terminated an entire pioneer era which began twenty-eight years ago with his first invention, a portable motion picture projector which could be carried in a suitcase.

Since then Mr. DeVry and his associates have developed and manufactured many innovations in the visual field. Yet he found time for unselfish devotion to the cause of visual education and made many useful contributions to its welfare through such organizations as the DeForest Training School, DeVry Films, (for the production of visual materials) and the DeVry Foundation. His creed and epitaph are on the bronze tablet which greets the visitor to the DeVry factories "This Institution is Dedicated to the Advancement of Visual Education."

The crowning achievements of his inventive career came just prior to his sudden demise. A new and revolutionary 16 mm. sound projector model as well as a vastly improved 35 mm. theatre sound projector soon to be announced by the Corporation, were Mr. DeVry's latest interests.

For many years Mr. DeVry's sons, Edward B. and William C. DeVry, have been associated with their famed father in the active work of management and development in the Corporation and to them and to the large and able staff of engineers and craftsmen is entrusted the responsibility of carrying on a tradition of research and development which has served both industry and education to their benefit.

NEW MARKETS REACHED WITH FILMS

♦ Shifts in industrial populations and the rapid growth of new areas of industrial production activity as a result of the defense program have created sales and advertising problems, particularly in consumer goods lines. A sharp increase in retail indexes for such centers as Philadelphia, Chicago, Detroit, etc., may be expected and is already indicated but there are additional situations created by the location of new plants for defense production in such areas as Charlestown, Indiana, and Wilmington, Illinois.

The increase in local activity experienced as a result of training camp construction is still another factor and a final problem arises as a result of concentrations of migratory workers in many additional areas affected by similar activities. All of these situations offer singular opportunities to sponsors familiar with the adaptability of film distribution.

Sponsored programs are expressly forbidden in service areas by regulation but theatres and other meeting halls (and even open-air showings) can be booked and will meet a definite place in the entertainment interest of the workers and their families as well as service men. Screen advertising offers distinct possibilities with a wide choice of theatres already available in practically every industrial market area. Competition with other media is negligible. But the importance of this new marketing opportunity should not be under-estimated, particularly in light of new buying habits being formed and the tremendous number of wage earners affected in proportion to our buying population.

Coming Attractions:

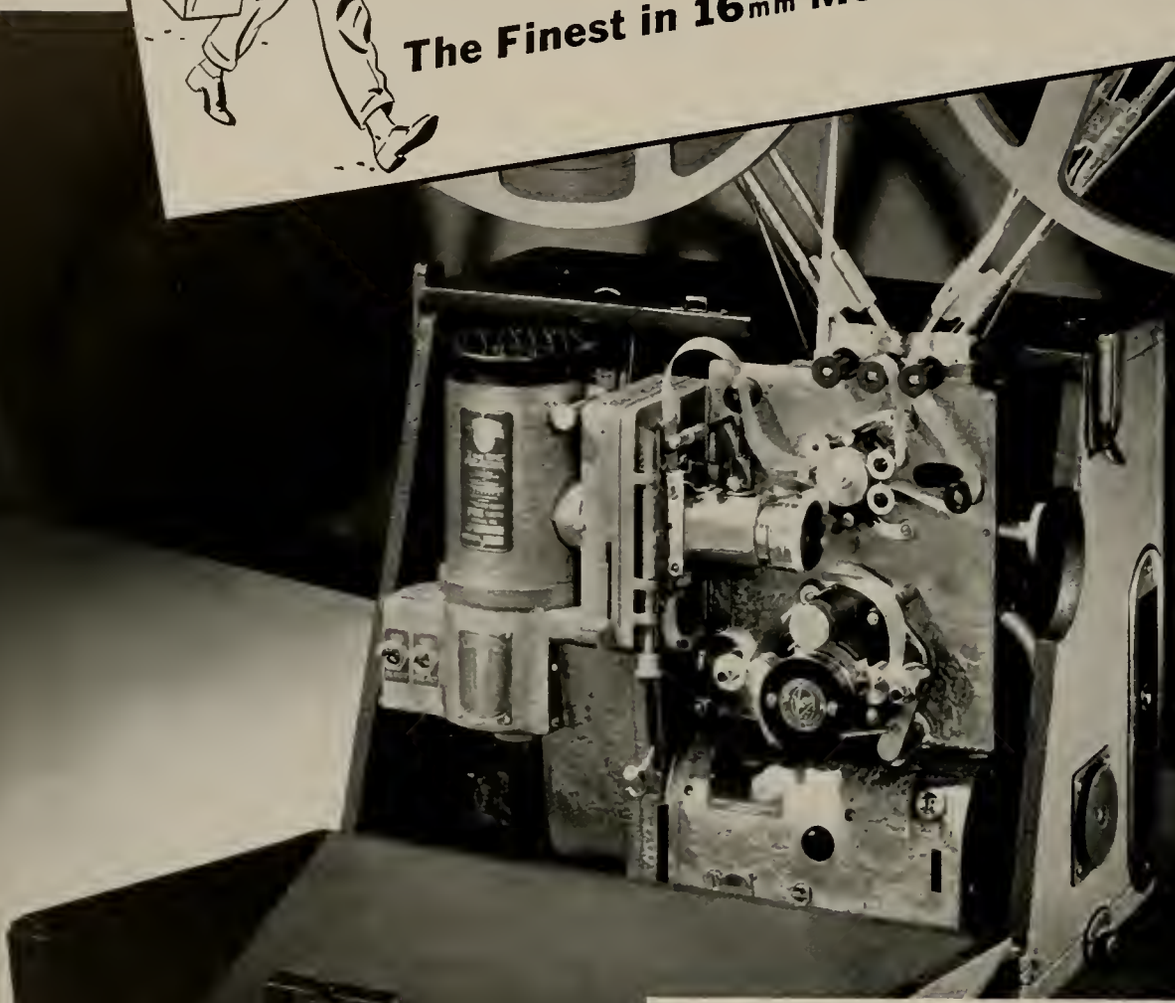
♦ The forthcoming Issue Five of BUSINESS SCREEN will contain several important features, notably: SOUND SLIDEFILMS OF 1940-41, survey of the medium, its trends and co-ordination with sales training and sales promotion; THE BUSINESS OF THE CHURCH, a review of the use of films by church and other religious organizations; COLOR IN THE FILM, a summary of new processes and methods.

The section devoted to VISUAL DISPLAYS, featuring new and novel uses of visual media in store, exhibit and convention displays; FILM REVIEW, with many news angles on motion pictures and slidefilms now in use are other "reasons why" you'll want to put us at the top of preferred reading list in May.

DESIGNED FOR YOUR SALESMEN

"THE NEW VICTOR 41 FOR '41"

The Finest in 16mm Motion Picture Projectors



PRICE $275.00
COMPLETE READY TO
★ OPERATE ★

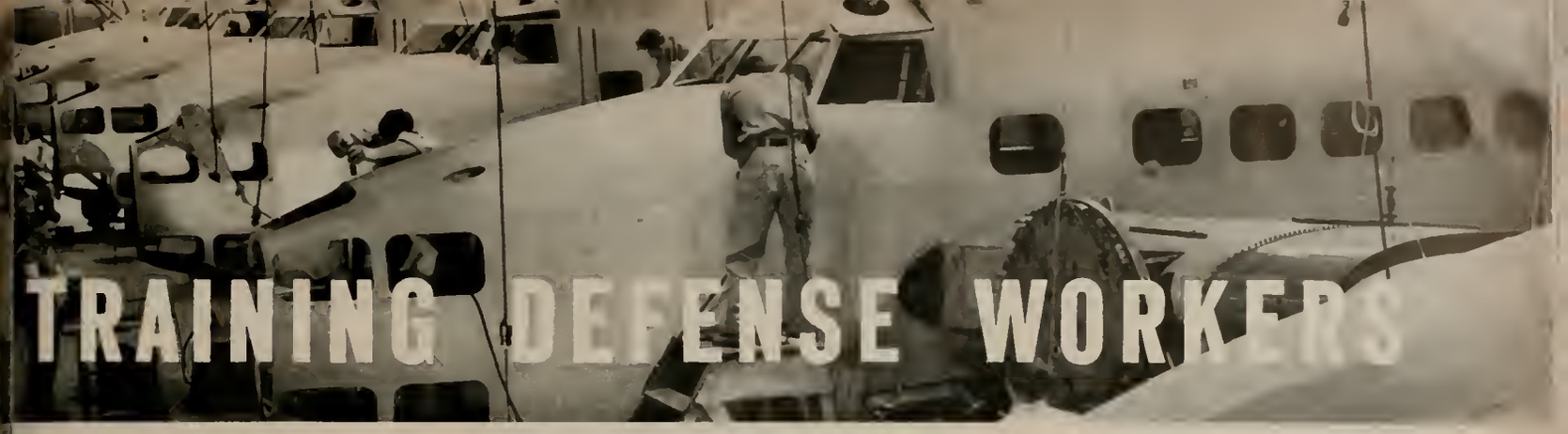
Most Portable ★ Easiest Operation
Greatest Film Protection

You will win the thanks of your salesmen — and orders from your customers by selecting the New Victor 41 Animatophone for your sales work. Every salesman will delight in its easy portability and dependable, easy operation — its picture clarity of your splendid products and ingenious manufacturing processes — its true sound reproduction of your sales manager's voice. See Victor's remarkable demonstrations. Write for details today.

VICTOR

ANIMATOGRAPH CORPORATION, Davenport, Iowa

Distributors throughout the World



TRAINING DEFENSE WORKERS

● America's mechanized battalions, whether in the field in the khaki-brown of Uncle Sam's army or behind the lathes and presses of the manufacturing lines, are facing new challenges of increased production, technological skill and precision requirements never before laid down in the history of modern industry.

Before the ultimate goal of assembling and operating the tremendous quantities of defense materials shall ever be achieved, both labor and management must meet these challenges with more than goodwill and comprehension, they must bring into their ranks untold thousands of unskilled or previously idle workers. Great though the task of "getting along on the job" may be, the difficulties of stepping-up new production and operating *new* plant facilities have yet to be faced.

Hundreds of New Plants Building

In the nation's new focal points of production of defense materials new plants are being built for the task at hand. In Chicago, alone, two new and huge airplane engine factories must put thousands of skilled and semi-skilled workers on the job. From Bridgeport, Connecticut to Tacoma, Washington similar layouts are springing up and with them new problems of safety and production training. What is industry doing to make up for the precious years lost when apprentice training was suspended in the early years of depression?

And what of the other half of our defense army actually in the services and just now realizing that 1941 War is waged with Diesels and rolling wheels instead of drums and martial music? Manufacturers supplying these mechanized units have just begun to realize the responsibility thrust upon them for not only the original construction but possible replacement and maintenance of complex equipment which may be entrusted to former grocery clerks or office workers by the necessities of the training program.

A Two Fold Responsibility

Many of the government departments, notably the Army, the Navy, Interior, Education, and Agriculture have already stepped into the breach with training materials either in production or "on order" to help meet these and a multitude of similar problems of coordination and training. Business can and is utilizing its familiar knowledge of visual training methods through the medium of motion pictures and slidefilms for the hundreds of varied assignments now presented by swiftly-rising gauge of production demand. Here are some typical jobs laid out for films to do which indicate the depth of the medium's possibilities:

1. Training ground-school pupils in basic airplane principles: aerodynamics, meteorology, mechanics, navigation, etc., by means of slidefilms.

2. Showing army recruits how to operate tractors with instructional sound motion pictures showing detailed mechanical working equipment.

3. Teaching apprentices and former employees the operation of turret lathes with motion pictures in sound and color.

4. Maintaining good plant safety records, despite speedup, through intensive use of sound and silent slidefilm materials on right and wrong way methods, suggested safeguards and general rules.

5. Improving employee relations and general knowledge by showing airplane factory workers the company's motion picture programs.

6. Teaching truck and other mechanized equipment maintenance crews gasoline engine principles, other automotive engineering subjects with slidefilm kits.

Films Get There Faster

"Learning by doing" is still the cardinal principle of industrial training, but many weeks before either the equipment or the men are ready for action, can be profitably spent in classroom procedures. The shortage of available instructors for such apprentice schooling and the expense of damaged equipment needed on the production line are other important factors which dictate the need for modern instructional methods.

Such motion picture or slidefilm programs do require skillful preparation by experts familiar with the technique of film training methods but their cost is not at all prohibitive. Savings realized in the first weeks of their use and the gain in the rate of production will amply repay their comparatively nominal cost. Sets, music, acting talent and entertaining dialogue which are required for consumer audiences are here replaced by the realism of whirling machinery. The unmatchable clarity of these visual demonstrations of the most complex processes of production and operation stands ready to help industry and government meet any challenge of our democratic way of life. —*O. H. C.*

(Above) Scene in the Burbank, Cal., Lockheed plant from the company's motion picture "Look to Lockheed for Leadership."

Breaking Bottlenecks in Machine Tools

● Industry's speed-up under the national defense program has revealed a critical shortage of trained industrial workers. Gisholt Machine Company of Madison, Wis., recognizing manufacturers' need for men who know how to operate machine tools, is sponsoring a series of sound and color motion pictures designed to aid in training workers to operate turret lathes.

Production of the first film of the series has begun in a special studio built at the Gisholt plant. Additional Kodachrome films in the series also will be made at the Gisholt plant studio. In addition to producing the films, Burton Holmes Films, Inc., will distribute them for Gisholt.

Selecting sound motion pictures as the best medium of training machinists, the Gisholt Machine Company also chose color to gain the best combination for audio visual education. To meet the special lighting requirements for the Kodachrome series, the producer designed and built special lighting equipment to be used in the Gisholt studio and in the plant.

Preparations for shooting the color job meant hours of experimental work for members of the production crew. A sample metal sheet, for example, was painted the same shade of gray which the Gisholt company uses on its machines. Hundreds of feet of Kodachrome were shot of this sheet against more than ten differently colored backgrounds in order to determine the best to be used on location.

A light green was selected after the test shots had been studied and flats were prepared for use as backgrounds for the six locations in the plant itself where turret lathes, automatic screw machines, grinders, planers and specially designed machine tools were photographed. The same color was used on the set which was constructed in a special studio in another portion of the plant.

Many of the machines had to be photographed in the plant itself because they were too heavy to move into the special studio. Others were tied up with heavy production schedules and could not be spared

(*Please turn to Col. 1, next page*)

A typical scene from the Gisholt Machine Company's color motion pictures

from their places on the floor or their jobs in the plant.

The series of films is aimed at solving a double problem. First, of course, is the training of turret lathe operators. Second is the need for a long range promotional program which would create good will at the present time and help meet the business lag which industrialists believe may follow the rush of national defense orders.

Operators Hard to Get

Operators for machine tools have become more and more difficult to find as the national defense program has gained momentum. The aviation industry, for example, in both the manufacture of airplanes and of aircraft engines, has particular need for turret lathe operators. The National Defense Advisory Commission already has recognized the shortage of machinists and has begun training programs for industrial workers both within and outside industry. Various manufacturers and private schools, both with and without Government assistance, have opened classes for men needed to fill the demand for trained industrial workers. These classes have included men without previous experience as machine tool or industrial workers, men with some experience and now taking refresher courses and men with a sound background of basic engineering training who need specialized training.

Have a Twofold Task

The Gisholt films are designed to aid these classes in training both the new recruit to the ranks of industrial labor and the man whose skill has been dulled by disuse. The first film of the series, which has the working title *Turret Lathes—Their Operation and Place in Industry*, defines the field of industrial application of the turret lathe, one of the most important and widely used of machine tools. The various parts of the machine are identified and its operation is demonstrated and explained as a typical job is turned out. Additional films in the series will cover various types of work done on the turret lathe, how the lathe is set up for various operations and details of the lathe's operation on special types of work.

Sound films were selected as the teaching media because of their double-barrelled impact on both eye and ear, enabling the trainee to get a quicker grasp of the subject. Kodachrome was chosen because the use of color showed operations being demonstrated more clearly than black and white and more authenticity.

SOMETHING NEW IN DEPARTMENT STORE PROMOTION was staged at Bamberger's by Castle when a thousand youngsters attended a recent Sunkist party.

SOLID SELLING *for* MOHAWK MILLS

● Undoubtedly, the retail floor covering field is one of the toughest jobs to master from the standpoint of the man on the floor. The many factors which go into a successful carpet sale, such as the wide diversity of size and color, the relatively high cost of the merchandise, the permanence of the carpet, once sold, the periodic style changes, and the wide divergence of quality all combine to constitute a challenge to the intelligence and ability of the floor covering salesman. Perhaps that is why the carpet, rug, and linoleum companies have done such a splendid job in bringing to the salesmen of their retailers the best selling methods, by concrete example. Few other fields have provided such fine sales pictures as the carpet industry. Latest of these is Caravel's *These Changing Times*, for Mohawk Carpet Mills.

These Changing Times opens in the office of Bill Aldrich, Buyer for the Johnson Store: Aldrich is bemoaning the fact that his competitor, Smithers, is stealing his business away by price cutting . . ." 25%—30%—35% off . . . *Rug Riot* . . . How can we compete with a guy like that" Jim Hartridge, salesman for the Clayton Carpet Co. is telling him that he has just the ticket for that. . . . "Blue Eagles . . . priced at rock bottom . . . and *exclusive*." Aldrich says that he can't afford to load up on any more "dogs," but finally agrees to think it over. Hartridge warns . . . "Use these numbers to drag 'em in: if Smithers gets 'em he'll just *murder* you."

At this point the picture has touched a sore spot. Many retailers who sell a quality carpet at a fair price are beset by "that fellow down the street" who features mediocre carpets at "super savings." Bill Aldrich doesn't know what to do to "compete with that guy" except a shipment of "wows" at "sensational bargains."

But enter Bob Davis, representing one of Mohawk's distributors. Davis, after some trouble getting in to see the distraught Mr. Aldrich, finally manages to have a talk with him. He tells Aldrich, frankly, that . . . "The Johnson Store can't afford to ruin its reputation by screaming fire every month in the year." He tells him that times have changed . . ." even the fundamentals have changed. The successful salesman today has to know much more than he used to about color schemes . . . period decoration . . . the correct carpet or rug to go with a given type of furniture . . . even the proper wall coverings, upholstery, fabrics, and draperies."

Aldrich seems interested but not entirely convinced. Davis goes on to describe typical sales (flashbacks), both bad, and good, to illustrate his points and finally wins the buyer over. As we leave, Aldrich is enthusiastically planning to modernize his store.

Caravel have gone a long and time-tested way with sales pictures of this type. A good many (as was this) have been written by Burnham MacLeary of the Caravel staff, and his solid salesmanship has been an outstanding reason for their success on the firing line.

RETAIL STORE PROMOTION

● A thousand teen-age girls were the guests of L. Bamberger & Company, a Newark department store, at a Saturday afternoon Sunkist valentine party last month. The girls were all members of the Ladies' Home Journal Sub-Deb Federated Clubs of Northern New Jersey. Pretty Miss Jean Chrystie of the store's staff, and known as Miss Sub-Deb, was hostess and mistress of ceremonies. Therein lies a story of a new kind of film promotion that is worth consideration.

Films Open Program

The Bamberger program opened with a showing of *Citrus on Parade*, the new edition of the sound motion picture produced by Castle Films, Inc., for the California Fruit Growers Exchange. The parade of fruit desserts and salad delicacies all in their natural colors shown in the picture, brought spontaneous response from the audience. Among the special guests at the party were five young men from Princeton, Rutgers and other nearby universities. Following the picture each of the boys, with a tall chef's cap on his head, paired off with five sub-debs from the audience and demonstrated their skill at salad and dessert making. The rules of the contest required their making something original. The winning salad consisted of an orange cup with cottage cheese, avocado balls, bing cherries, diced pineapple and sliced oranges and was christened "I'll Never Smile Again." The judges were Miss Edna Teall, Food Editor, Newark Evening News, Miss Marion Roberts of Bamberger's and Mrs. Gertrude Hayden of Macy's Home Center. The sub-debs offered plenty of advice and filled the air with cheers and jeers and lots of giggles. Each of the contestants was presented with a large attractively packed basket of California citrus fruits.

Goes to Other Stores

This program will be repeated in other department stores from coast to coast that play host to these groups.

Several leading department stores have already shown *Citrus on Parade* to their customers, and in a number of places it was projected in the house furnishings department, where many of the beautiful settings in the picture tied in with articles on sale in house furnishings departments. Two of the well-known stores where it was most recently shown are J. L. Hudson's in Detroit and Hutzler's in Baltimore.

"WHAT SO PROUDLY WE HAIL"

● One of the recent commercial releases arousing favorable comment is a new Soundmasters production. *What So Proudly We Hail.* Produced for General Motors the film is based upon the daily career of one of the families of the popular series, *How America Lives*, currently in the Ladies Home Journal.

It is the realistic story of a typical American family, Stanley Case, his wife, Edith, and their two children, Beverly Jane and Dean, aged five and a half and four, respectively. Adhering closely to the actual facts as reported in the magazine article, the Screen treatment portrays the life of Stanley Case and his little family, recapturing in the telling some of the earlier joys and sorrows, their present humble existence, and their hopes for their future.

They're Real People

Stanley Case and his wife and children are the folks next door. They are as typically American as apple pie. Friendly, human, neighborly. He works as a tool inspector in the Cadillac plant in Detroit and averages about $1,600 a year in wages. He lives in a small rented house in Dearborn, paying $35.00 a month, but has saved enough to manage the down payment on a small but very attractive home he is building with the aid of the Federal Housing Administration.

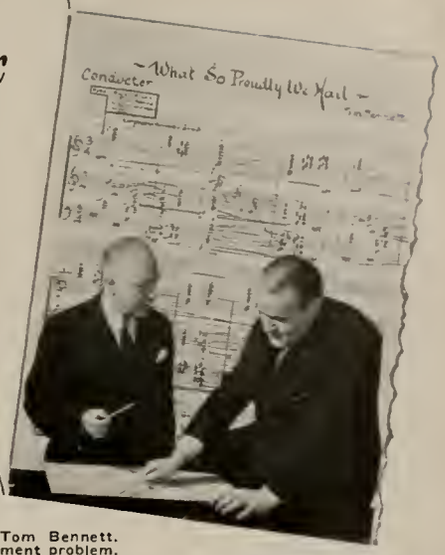
His wife, Edith, carefully manages their budget for living. From the practical experience of having just so much to get along with and an innate bargaining shrewdness that enables her to get the greatest values for her limited purchasing power, Edith Case has developed a system of household economics that should be of interest to the women of America, and particularly to the wives of workers in the average income bracket. *What So Proudly We Hail* covers this phase of the Case family's scheme of living and shows how and for what the weekly pay check is disbursed.

A Memorable Performance

Perhaps the most interesting feature of this timely film is the fact that the family was played by themselves. With absolutely no previous experience in acting, they have brought to the screen a performance moving in its simplicity and naturalness. Unlike Hollywood, this is the story of a real American family, of a real Mr. and Mrs. John Doe who symbolize the true spirit of democracy so sorely needed in these critical times.

What So Proudly We Hail has been made in two versions, a one reel theatrical and a two-reeler for non-theatrical release. It was written and directed by Owen Murphy under the personal supervision of Harold Wondsel, production head of Soundmasters, and formerly Editor-in-Chief of Pathe News. They have brought to the screen an amazingly adept performance by the Stanley Cases, an unusual exception to the rule that "nothing can be substituted for competent professional actors."

Original music heightens the film's drama



Norman Cloutier, conductor, (left) and Tom Bennett, NBC staff composer, talk over an arrangement problem.

● The music for *What So Proudly We Hail* is so unusually good that in discussing it, it might be well to consider in general the subject of background music in films. Usually, we in the audience are not conscious of this music as long as direct action is taking place on the screen. You might notice this in Walt Disney's *Fantasia*, where, even with a new and specialized audio approach, the visual subject still manages to command the senses most of the time. Occasionally, the sound track steps right out and really commands attention. This has been noticeably true in Pare Lorentz's films, *The City*, *The River*, and *Fight For Life*. In the latter, Louis Gruenberg's fine music so poignantly characterizes a childbirth that no other method of portrayal would have been nearly as effective.

Instead of using a "hunk of Wagner" for the opening scene and other stock tracks for the rest of the film. The sponsor commissioned Tom Bennett, staff composer and arranger for the National Broadcasting Company, to compose an original score. Bennett's job on this film was to expressively underline each mood, to make the audience *feel* the joys and little problems of the Stanley Cases. You might say that *What So Proudly We Hail* without the music was a piece of beautiful prose with no punctuation. The purpose of the music was to punctuate this little story so that it would be more dramatic in the telling. As many audiences, including the John Critics and George Spelvins, have noted, the composer has done a fine job.

Of course there were many problems to be met. This picture was made in two versions, one reel and two reel, but the track had to be recorded in one session. That meant that the musical continuity for the short version had to be carefully planned so as not to end one side of the "cuts" unharmoniously to the other sides. Then as the shooting progressed on the picture original estimates of footage had to be changed, which necessitated a change in the score, often at the last minute. On the day of recording an original sound track the *real* problems have to be solved. The track was scheduled to be recorded in three hours, including rehearsal. Norman Cloutier, well known as an N.B.C. conductor, and now engaged in special musical work for N.B.C.'s Radio Recording Division, conducted the orchestra. Upon the conductor falls the problem of drilling the orchestra in a new score which they have never seen, and of hitting each cue on the nose.

Tom Bennett and Norman Cloutier have collaborated before on film music. They produced the track for the 1940 version of the Petroleum picture at the World's Fair. They also recorded the Ford Ballet at the Fair. —*R. S.*

(Below) Edith and Stanley Case are heroine and hero in this typical story of a worker and his family, but it is their two children Beverly Jane and Dean, aged five and a half and four, respectively, who steal the hearts of their audiences.

A PROVEN CASE OF NATIONAL DISTRIBUTION

● The story of *The Middleton Family at the New York World's Fair* can now be told; in fact, it is told very conclusively in an informative series of charts which Modern Talking Picture Service, Inc., has prepared for the film's sponsor, the Westinghouse Electric and Manufacturing Company, and for the advertising agency, Fuller & Smith & Ross. While the fact that a record total audience of approximately 5,000,000 people had been reached by the end of 1940 is one of its most interesting conclusions, the close analysis of the methods and the channels of distribution involved is much more interesting and revealing to the user of the commercial film medium.

This constitutes one of the few well-authenticated, well-documented cases of industrial motion picture distribution where the actual results obtained can be carefully weighed and measured and turned over and examined from any angle.

Theatres Are First Channel

The first channel used in the distribution of *The Middleton Family* was theatrical booking. The entire fifty-five minute film was booked as a feature picture in 2,500 theatres selected as to area to fit properly into the overall pattern of the picture's ultimate distribution. 600 of these locations were especially selected for cooperation with dealers whose sales records were above a certain minimum. In these 600 theatres, a special promotion was arranged by Modern which tied together a cooperative effort of the theatre, the dealer, the Westinghouse jobber and the Westinghouse factory. A refrigerator was given away as a door prize, and wide handbill and newspaper advertising was done.

The showings of the picture in the 2,500 theatres reached a total audience of 2,250,000, an average of 900 persons for each theatre showing. The color charts which are available break this average audience down into men, women, boys and girls. This average of 900 persons for each theatre showing is low, for good theatrical distribution, and is misleading unless the purpose of the theatrical bookings in the entire circulation plan is understood. The 600 theatres where the special dealer's cooperative program was put on were for the most part in larger cities, but were neighborhood houses, some large and some small, selected for their location in the effective selling area of the dealer's store. The other 1900 theatres were mostly small houses in remote locations and generally were in areas supplementary to the more effective club show coverage.

Only One of Steps in Plan

Thus these theatre distribution figures in the case of *The Middleton Family* cannot be taken as a typical example of straight theatrical distribution, but should be considered as one of the steps in a well-worked-out plan to give maximum overall results.

Immediately following the theatre showings, the second channel of distribution, club showings, was set into motion. These club showings were first broken down into six classifications, and each classification was then broken down by area, as showings of the picture were conducted in 86 areas throughout the country. The classications were:

Church Groups	3,069	Showings
Parent Teachers Ass'ns	1,366	Showings
Men's Lodges	954	Showings
Women's Lodges	712	Showings
American Legions	668	Showings
Miscellaneous Groups	1,789	Showings

The number of showings in each classification are those completed by December 31, 1940.

These club audiences were chosen because of their influence of their members in community thought and action. In handling these showings, the film distributor made the bookings and provided the projection equipment, operator and screen, so that the film and projection service were brought to the audiences as the exclusive courtesy of Westinghouse. Two divisions of the local Westinghouse branch office were notified in advance of each showing. The enthusiasm and favorable reports of the Westinghouse dealers after the program got under way caused the order for club shows to be doubled in mid-stream. Again color charts give average audience size and breakdown into men, women, boys and girls for each classification.

Schools Also Included

The use of school showings as the third channel of circulation for *The Middleton Family* was desirable because of the useful educational content of the picture. All school showings were confined to high school and college groups and were divided into two classifications dependent on whether the school had projection equipment of its own or whether it was necessary for the sponsor to supply it. Of the 2,679 schools and colleges which had shown the picture by the end of 1940, 877 provided their own equipment, while projection service was provided to 1,802 high schools and colleges which did not have projection equipment. The showing of films in schools with their own equipment is continuing through the present school year. The color charts give average audience size and composition for each of these cases.

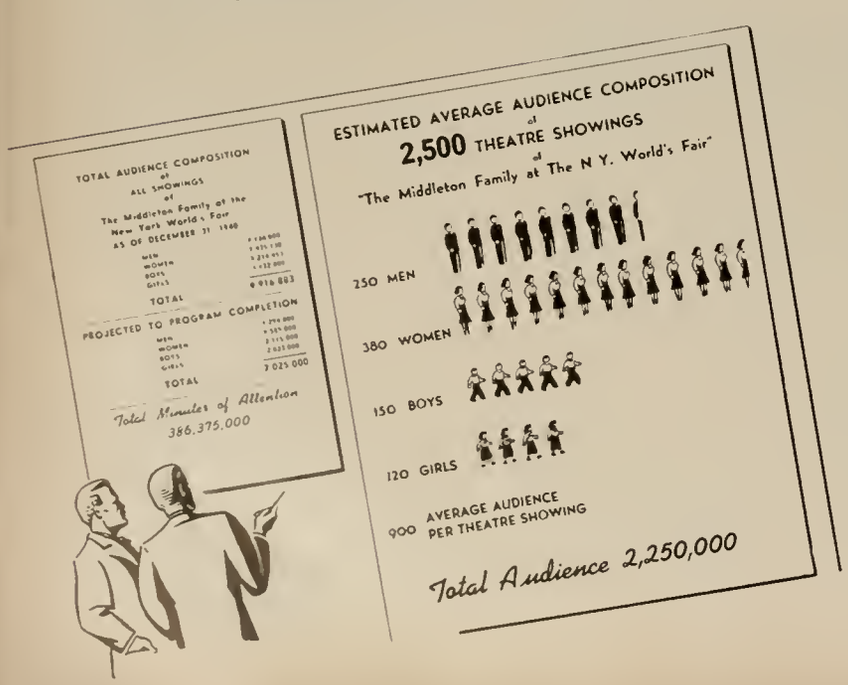
Will Show to Seven Million

To summarize the distribution completed by December 31, 1940, 2,500 theatre showings produced an audience of 2,250,000 people, 8,558 non-theatrical club showings produced an audience of 1,156,280, and 2,679 school and college showings produced an audience of 1,510,603, or a total audience of 4,916,883 persons from 13,737 showings of the picture.

The most useful parts of this research are the facts it reveals concerning the cost of these showings. Substantially 5,000,000 persons saw the full 55-minute technicolor *Middleton Family* picture at an all-inclusive cost per person of .0830 for production, print and distribution cost. Projecting these figures to the completion of the program early in 1941, shows that 7,000,000 persons will have seen "*The Middleton Family*" at a cost for the full shows of .0662 per person for production, print and distribution cost. These 7,000,000 persons will have given their full and undivided attention (an exclusive feature of the film medium) for a total of 386,375,000 person-minutes of attention. *The price per minute of attention per person will be less than* $.0012.

A Comparison of Values

It would be most worthwhile to compare this proven figure of attention for a sight and sound selling message *uninterrupted and unshared by any other product or entertainment while at work* against the costs of radio (and possible distractions) or the national magazine advertisement (competing against many others, against outside distractions and without any guarantee of even being seen), but apparently the film medium is the only one where these figures can be obtained for the comparison. While the film medium is generally accepted as being non-competitive and frequently lifting advertising and promotion into new fields, it would be interesting to make this comparison.



FILM REVIEW

THE EVENTFUL AMERICAN SCENE IS REFLECTED IN NEW FILM PRODUCTION

● WITH NATIONAL DEFENSE activities moving to the fore throughout American industry, current film production reflects the realistic trend of affairs. Noteworthy recent subjects for Goodyear (scenes from the *Goodyear Shoulders Arms* are shown at left below), General Motors, and the Shell Oil Company.

Further activities along these lines are evidenced in a trend of production for instructional purposes. Machine tool companies have indicated unusual interest in this phase for speeding up the training of new workers, safeguarding against industrial accidents, and increasing production. In a similar vein, the production of instructional reels for use by the armed forces in connection with mechanized equipment is of importance.

• • •

(Above, left to right) Scene from Greyhound's "Amazing America"; air attack in "Plows, Planes and Peace; Minneapolis-Moline's "This Land of Ours." (Below, left) Sequence from "Goodyear Shoulders Arms" now being released

In this case suppliers have been discovered that such equipment as trucks, tractors, and other machines are protected against accidental damage requiring expensive replacement and repair by providing reels showing detailed operations.

The film's service to the regular routine of business, in sales promotion and sales training as well as consumer education and advertising remains a foremost objective, however, of the majority of pictures. In this vein outstanding subjects of the month include Greyhound's new all-color, picture, *This Amazing America;* Minneapolis-Moline's *This Land of Ours* (a Ray-Bell production) and theatrical short subjects for Metropolitan Life, the Investment Banker's Association and the Greater New York Fund. A recent Jam Handy production for the Arkansas-Louisiana Gas Company illustrates the usefulness of the medium in public relations. (*Page* 21).

TRAVEL BY GREYHOUND throughout "This Amazing America" is the theme of the new Wilding-produced Technicolor subject for the motor coach lines. A radio quiz program (see above) brings heroine Carol Hughes and hero John King together and the audience sees America's vacation wondering through their eyes.

METROPOLITAN'S NUTRITION FILM

by John Lentz, Welfare Division

● A FILM FOR ALL THE PEOPLE, in all the cities, in all the towns of America—on a subject affecting the lives of young and old alike: such is *Proof of the Pudding*, the new one-reel film sponsored by the Metropolitan Life Insurance Company in cooperation with the U. S. Public Health Service. Outside of scientific circles this picture is referred to as "a film on food that shows people what they should eat," but in the more precise language of the nutrition experts *Proof of the Pudding* is described as "a film that explains the vital scientific relationship existing between good nutrition and good health." Essentially this film is an endeavor on the part of the sponsors to stimulate a widespread understanding of those aspects of the science of nutrition that can be applied to daily living.

BUSINESS SCREEN has asked the sponsors of *Proof of the Pudding* why the subject of nutrition was chosen for a film presentation. One answer to this question could be found by referring to the January 22, 1941 issue of the *New York Times*. On that date a front-page story broke in which Uncle Sam's plans for a nation-wide campaign of nutrition education were outlined. (Incidentally, the day prior to the appearance of this story, the sponsors approved the final print of *Proof of the Pudding*. We assure readers of this article that the film's release was not timed with the newspaper story, although the *Times* front-page article was the sort of break that many a publicity man has prayed for!) Among other things the *Times* story emphasized the rather startling fact (to the general public, at least) that our country is burdened with 45,000,000 people who are improperly fed. With national defense efforts looming larger every day, authorities realized anew the importance of individual fitness as a bulwark of democracy. One government authority stated: "An all out job of defense is impossible unless the physical health of Americans is considerably stepped up through proper nutrition." Another official of the government remarked: "Proper nutrition is exactly as important to our country now as are 50,000 airplanes that will fly 400 miles an hour. There must be a Nutrition Front." Machinery was set in motion whereby essential information would be carried to peo-

(*Please turn to Page* 34)

THE SCIENCE OF NUTRITION and its meaning to the nation's welfare is the film story of the new Metropolitan Life film "Proof of the Pudding" recently produced in cooperation with U. S. Public Health Service by Paramount Pictures, Inc.

NEW GREYHOUND SUBJECT IN COLOR

● ANOTHER Greyhound Lines sound motion picture production, this time in Technicolor, carries on the tradition of entertainment leadership assumed by this sponsor. The new three-reel subject, especially intended for group audiences, was produced under the direction of Beaumont & Hohman, Inc., Greyhound advertising agency, by Wilding Picture Productions, Inc.

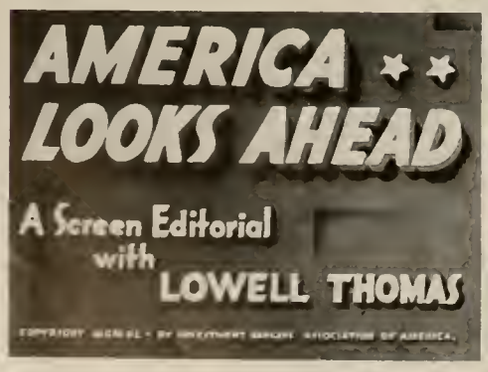
Greyhound's traffic representatives and film distribution organizations plan to make the film available to schools, churches, clubs, conventions, etc. Frankly commercial, since it presents the travel adventures of its principals via Greyhound motor coach, the film is none the less acceptable for all types of audiences because of its openly factual treatment.

America's vacational wonderland and scenic beauties from coast to coast are presented in full color. The original developments which made possible employment of color on the wide range of locations opens new vistas for similar commercial production. Particularly impressive is the Grand Canyon color photography with California and Minnesota scenery also vying in audience favor for its beauty.

● THE CURRENT WAVE of patriotic pictures memorializes the great leaders who carved America out of the soil, the soldiers, the Edisons, the Bells, the generals, the presidents and the great men under whose leadership the United States became the greatest Republic in the world. But in *America Looks Ahead*, a ten minute short starring Lowell Thomas, the "little man" who has put a few spare dollars into stocks and bonds is for the first time credited for his role.

Men, money and ideas is the subject of the picture, which reveals how a small cabinet maker developed his business into a great furniture corporation by taking in hundreds of "money partners" from the rank and file of America. The role of the investment banker, about whom little is known by the general public, is revealed as the agent who brings men with ideas and men with money together.

The roles of investor and investment banker are depicted in "America Looks Ahead" sponsored for theatrical release and produced by Audio Productions, Inc.



WORLD'S LARGEST COMMERCIAL FILM AUDIENCE? Perhaps not, but this record throng of 12,123 persons who attended a Continental Baking Company (Wonder Bread) radio-film show in the St. Louis Municipal Auditorium recently comes pretty close to a record. Projection for these showings was arranged by George H. (King) Cole nationally through associated Modern Talking Picture Service licensees.

● BUSINESS SCREEN has frequently reported the use of motion pictures for showing to studio audiences attending radio programs. During the past year such shows as the Lucky Strike *Hit Parade*, Chesterfield's Glenn Miller show, and DuPont's *Cavalcade of America* have usually preceeded or topped off the radio broadcast with the showing of a motion picture.

The Continental Baking Company, makers of Wonder Bread, inaugurated, last fall, a new quiz show called *Your Marriage Club* at a special performance for Wonder Bread employees in Bridgeport, Conn. It was thought that it might be interesting to show to the attending employees, Continental's Kodachrome movie record of the company's World's Fair exhibit.

The movie was so well-received at the Bridgeport employee showing that the film was held over for another week (also in Bridgeport) and the public invited to the program. Again the film was highly acclaimed. Continental and the Ted Bates Agency (who handle the radio show) felt that World's Fair pictures might be outdated, but since the film had been so well-liked at the Bridgeport showings, arrangements were made to continue showings at other points from which broadcasts originated. Continental's film has since played with the radio show for 28 weeks in 14 cities and has averaged from ten to twenty thousand persons per week on the two nightly shows (one a late evening re-broadcast for the West Coast).

George H. (King) Cole arranged for these showings from New York through licenses of Modern Talking Picture Service in the various cities. One of the major problems was the location of screens large enough for the size of the audiences. In some cases the size of the screens used reached a size of 21 by 34 feet. These have to be especially shipped from points where they were available, and assembled by union crews in the halls from which the program is broadcast. 16 mm. arc projection is being used throughout the tour.

It adds up to this: at a very low cost, because of the radio broadcast tie-up, Continental will have shown their picture, and a modest unassuming one it is, to approximately one-half million persons at the end of the 39-week radio series. The film is not the primary medium in this case. Yet, because of it, the sponsor has earned 5,850,000 person-minutes of attention to a good-will message of Wonder Bread—and brother ad manager, that ain't hay! —*R.S.*

(Below) "For the People" a new one-reel subject was produced by Audio (NY) for theatre showing during the current campaign of the Greater New York Fund.

FUND-RAISING REEL AIDS N. Y. CAMPAIGN

● A one reel film entitled *For the People* with commentary by Raymond Massey of "Abe Lincoln in Illinois" fame is playing a very important part in the publicity campaign of The Greater New York Fund. The use of this visual medium has been of greatest value in previous Fund campaigns, and this year's film (produced by Audio) has been an exceptional educational factor in consolidating the position of the Fund as a New York institution.

The Fund is about to start the 1941 campaign. During the next two months the film will be used by the Fund to give a picture of the work carried out by the 400 voluntary welfare and health agencies affiliated with the work. Before the Fund was organized in 1938, these agencies made hundreds of annual appeals to business which failed to present a balanced statement of community needs. But the Fund brought with it a new approach, and their motion pictures have clearly demonstrated why this vast field of health and welfare work is so humanly necessary.

For three years the Fund has worked to establish a new habit of giving. The process is an educational one. However, progress in this direction has been notable. James G. Blaine, president of the Fund, stated in his report at the annual meeting: and one of the leading publicity factors responsible for this educational advance has been the effectiveness of the Fund films. Their appealing stories have won ever increasing approval for the Fund from the public.

The outstanding quality of the Fund films has been the simplicity of their context. They usually have

(*Please turn to Page* 22)

G. E. X-Ray Presents:

(Below) Scenes from the General Electric X-Ray production "Exploring with X-Rays" which tells the fascinating story of X-Ray progress. Produced by Haig & Francisco in association with Adverti-Films (Hollywood). Screen story by George Simons, G. E. X-Ray's advertising manager. A stellar cast portrays the early work of Roentgen, and the story of the recent history of X-Rays. (For professional, medical and similar audiences.)

A Report

of Showings, Audiences and Total Costs
of the Commercial Sound Motion Picture

"THE MIDDLETON FAMILY"

prepared for

WESTINGHOUSE ELECTRIC & MFG. CO.

and

FULLER & SMITH & ROSS INC.

REPORT OF A DISCOVERY

Is a commercial motion picture an effective advertising medium?

Is its cost in line with other media?

These are only two of the vitally important questions answered in this report. This is the first report of its kind because this is the first time such questions have been put to a complete, comprehensive test.

On the opposite page you see sheet No. 3, one of the twelve charts from this report. We have permission to show you the complete report which gives the actual cost figures on professional production and nationwide showings of the film before all types of audiences. Now for the first time you can judge movies as a medium on the basis of clear facts and figures.

Here is the report of a discovery important to every marketing, advertising and sales executive. Simply write or phone and tell us the time most convenient for you to see our complete report.

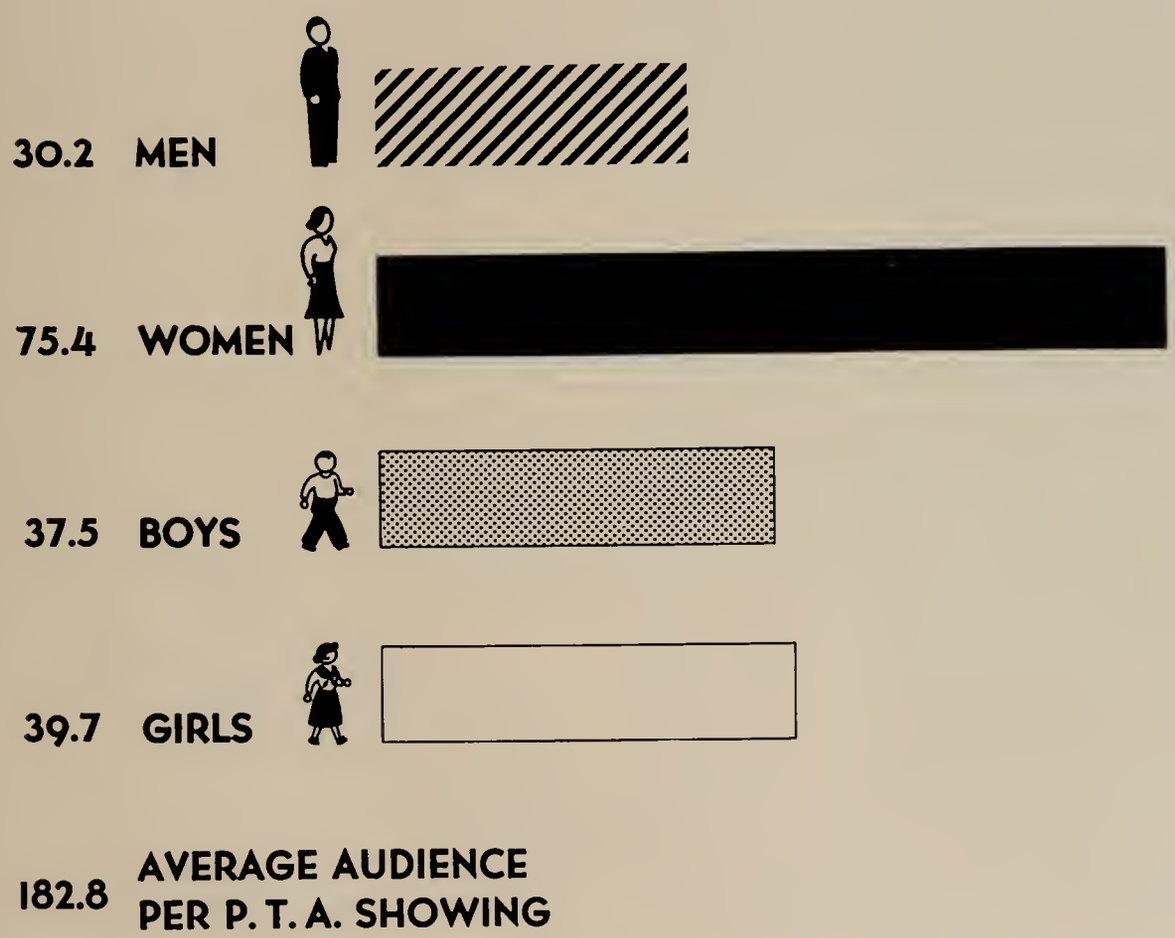
MODERN TALKING PICTURE SERVICE

MODERN TALKIN

DISTRIBUTORS AND EXHIBITORS OF COM

Sheet No. 3 of the Report

AVERAGE AUDIENCE COMPOSITION
of
1,366 PARENT TEACHERS ASS'N SHOWINGS
of
"The Middleton Family at The N.Y. World's Fair"



PICTURE SERVICE, INC.
FILMS • 9 ROCKEFELLER PLAZA • NEW YORK, N. Y.

WHO SAYS "NO BOXOFFICE FOR COMMERCIALS"?

Out in Burbank, California, General Water Heater got its film investment back — and then some! — by H. L. Mitchell

● They thought maybe, if they were lucky, they might have two projectors—one of them to be used a lot and the other to serve as a spare in case of emergency, a breakdown on one, or a rush showing while the first was busy. Too, they thought perhaps in time they could use three prints.

Yes sir, you can ask Dick Hinkley, sales manager for the General Water Heater Corporation in Burbank, California, if that wasn't exactly his and his associates' thought in August, 1939, when their film producer turned over the first print of *Turn on the Heat*.

A lot of water has gone under the bridge since that time. Talk about box office! Here are some results: Today there are *six* projectors, each of which is working a good deal of the time. The *sixteenth* print has just been delivered. At the time of filming, three welders were employed at the plant; today there are fourteen, and operation has moved from one-third to full capacity. On its first showing in Houston, to some 100 master plumbers, the production sold 60 heaters to the biggest account in the city. Shown in a third-floor hotel room on a mile-high mountain in Arizona, it sold a half-carload of booster-type heaters and simultaneously produced another smaller sale.

Don't let anybody tell you, mister, that there's no box office for a commercial picture. What if they don't plank down their quarters when they go in? A sizable share will pay a good deal more, in purchases of whatever you're selling, after they've gone out. If those cases aren't proof enough, there are others, on this single production; but first let's look at the film itself.

To begin with, someone dropped the idea of a business picture in the collective laps of General Water Heater's executives. The idea began to take root, and someone else recalled that the auditor had a movie camera. What a nice way to save money! The auditor admitted the job would unquestionably be fun, but he's trained to shrewdness with figures and he wonders just how much of a saving such a plan would actually make. So the executives look farther and consider a bid of three or four thousand dollars. The sample film shown them as an indication of what they'll get for their money looks all right, but then they all begin to wonder a bit more. Two glasses of water on a hot day are more satisfying to a thirsty man than one; perhaps a larger investment would result in an even better job and bring a substantially greater return.

Finally the job was assigned to General Film Company. Walter Karri-Davies prepared a script, which was promptly approved. As an independent producer of theatrical features, General had just completed a production on the Universal lot, and the entire crew was transferred to the industrial film division to turn out *Turn on the Heat*.

Director was Gunther von Fritsch, who recently produced the government documentary, *Hydro*, telling the story of Bonneville Dam; assistant director was Melville Shyer. Photography was done by Arthur Martinelli, A.S.C., who did part of the camera work on *The Great Dictator*. Working on a split-second schedule, the three reels were shot in three days—two in

(*Please turn to Page* 30)

(Above left) The sales department talks it over; (below) scenes in the new General plant at Burbank and an exterior of the Company's modern factory layout.

PUBLIC RELATIONS

ARKANSAS-LOUISIANA GAS COMPANY PRESENTS:

● Gas, once worshipped as a god and now an everyday comfort of life, is the invisible hero of the Arkansas Louisiana Gas Company's new talking motion picture, *The Fires Must Never Go Out*. This picture describes in dramatic form all the services rendered to the public by the Arkansas Louisiana Gas Company—services rendered not only under normal everyday conditions, but also under stress of storm and flood.

The picture touches upon the interesting early history of Arkansas, Louisiana and Texas, the tri-state territory served by the gas company. Industry, transportation, trade and commerce have contributed to make this area into a favored section which continues to afford opportunities for expansion and development. Here, too, is shown one of the most richly endowed fields of oil and natural gas in the United States.

The picture proceeds to show the work done by gas in the home and then goes on to explore the whole operation of the company. With the aid of technical animation the audience is shown how gas wells are drilled and follows the course of the product from gas field to domestic and industrial users.

An overall view of the distributing system is given, an insight into the care of meters, and a closeup of the service rendered by the organization to its customers. In contrast to a municipal gas service which derives its supply of gas solely from nearby gas wells which may, in time, become played out, this company's service, deriving its gas from many far-flung sources, cannot fail.

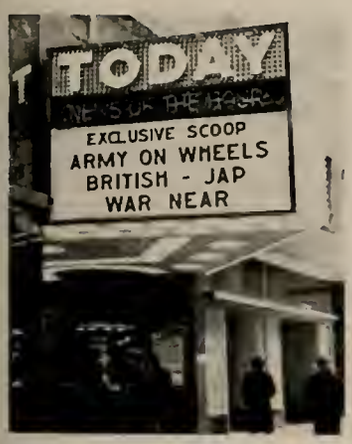
A dramatic highpoint in the story is reached by the re-enactment of a storm and flood wherein we see the facilities of the organization swing into action to keep the fires burning under seemingly impossible conditions.

Throughout the film considerable emphasis is placed on human relations. By pictures showing a mother bathing her baby in hot water supplied by gas, by others displaying a housewife using gas for cooking and refrigeration, and by still others showing a family basking under the comfort of gas heat, the public service of the company to individuals is accented. Work of the employees of the company is stressed by showing them at their various operations, and their cooperation in times of emergency is strongly underlined.

The production of the picture involved a number of interesting problems. One was that Gas, the hero of the tale, was not only lacking in photogenic qualities but was entirely invisible and could not be photographed at all. As a result technical animation was used throughout the picture to show gas and the burning of gas.

Another problem was the lack of motion in most of the company's resources which were to be featured in the picture. Gas wells and gas separators do not move and gas compressor stations do not move on the outside. To overcome the static nature of the material the camera move-

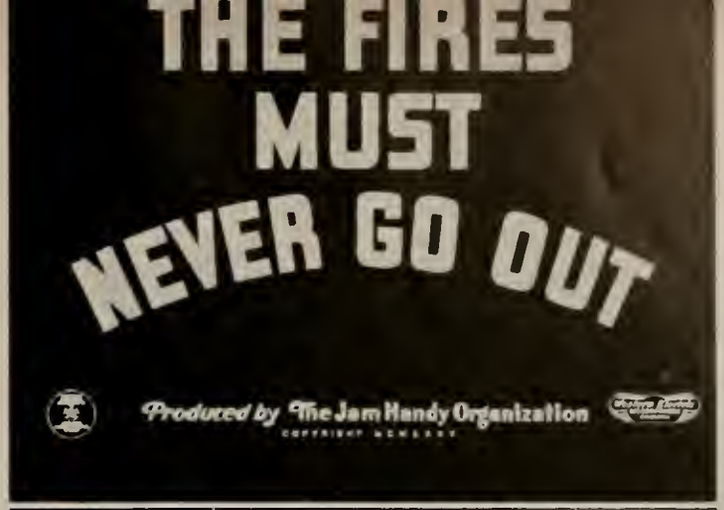
(Continued on the next page)



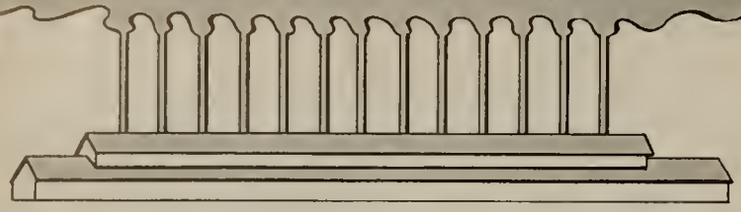
Chicago's ultra-modern News-Theatre, TODAY, gives feature billing to "Army on Wheels" on its marquee.

DODGE FILM IN NEWS THEATRES

◆ Several of the entertaining industrial-documentaries produced by Wilding for the Dodge Division of the Chrysler Corporation have been requested by theatre managers because of their unusual news-interest value. *Army on Wheels*, a "scoop" on the automotive industry's contributions to national defense is a particular favorite according to C. W. Nebel who heads up visual activities for Dodge. *Wheels Across India* is another currently popular subject, both in schools and public distribution.



★ ★ WITH INDUSTRY
ON AMERICA'S FIRST LINE OF DEFENSE



DEVRY SERVES THOSE WHO SERVE THE NATION!

THE DEVRY "INTERPRETER" 16 MM. SOUND MOTION PICTURE PROJECTOR provides theatre quality projection before audiences, large or small, in the field, factory, auditorium or headquarters offices. The "Interpreter" exemplifies DeVry leadership in life-like sound reproduction and screen brilliance — the result of 28 years' experience in building precision motion picture equipment.

★★ LEADING MANUFACTURERS *prefer* DEVRY PROJECTION!

THE NEW LOW-PRICED "Q-R-12" DeVry's newest portable 16 mm. sound projector. Smart, modern styling of twin airplane luggage cases; many other features for economy and efficiency including:

Stop-on Film Power Rewind Reverse Switch

12" Speaker Sound & Silent Projection

As the nation's industrial leaders turn their unequalled resources to the great task of our national defense, DeVry motion picture projection daily serves such outstanding manufacturers as International Harvester, Minneapolis Moline, Goodyear, Ford, Standard Oil, Allis Chalmers, Caterpillar Tractor and others in the new tasks of apprentice training, product and safety education.

59,366,000 SEE INTERNATIONAL HARVESTER FILMS SINCE 1911!

Throughout America, the sixty million persons who during the past 30 years have seen the educational programs of International Harvester have enjoyed the added benefit of theatre quality performance under the many varying conditions of the field showings. *Harvester has used DeVry projectors since 1916!*

Arrange for a free demonstration!

DEVRY CORPORATION
FACTORY AND MAIN OFFICE LOCATED AT
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INSURANCE FOR YOUR FILM INVESTMENT by the "SAVKOTE" PROCESS
A special film formula that renews old film and preserves and protects new film either black and white or color. Send 400 feet to us and let us convince you.
400 Ft.....$1.00
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SOUND RECORDING..
BLACK AND WHITE..
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Plus complete laboratory facilities for 16 mm. films
DEVRY FILMS & LABORATORIES
1111 ARMITAGE AVE. CHICAGO, ILLINOIS

ARKANSAS GAS:

(*Continued from the previous Page*)

ment was carefully planned to suggest action and to indicate the direction of the gas flow.

Moreover, the great portion of the resources of the company was underground and never before had been revealed to the public gaze. Here, as has already been indicated, animation does the trick by revealing the manner of drilling gas wells. Animation also shows pipelines carrying the gas through the ground and pipelines carrying gas under rivers.

For Southern Distribution

A phase of the script writing and voice recording was to keep an easy friendly tone to the story and the narrator's voice to make it acceptable to a Southern community.

But perhaps the most interesting phase of all was the shooting of the flood sequences. A number of scenes of actual floods was obtained to coordinate with the specific scenes showing the Arkansas Louisiana Gas Company operating under emergency conditions. These specific scenes were taken in Shreveport, Louisiana, and gas company employees and the Shreveport fire department both cooperated in making these shots. The shots were made at night and the company got a restaurant to stay open all night to provide food and coffee for these nocturnal moving picture actors — men who, in this case, took on their acting assignments in addition to their regular daily duties.

Production is Convincing

Rain was provided by grace of the local fire department and a borrowed airplane engine and propeller. As water came from the fire department's hose lines, the airplane propeller, which had been converted into a wind machine, sprayed the water to simulate rain. The result was highly convincing.

This was all in the day's work —or rather the night's work—in creating a motion picture featuring an invisible hero, a synthetic storm and the revelation of hidden operations.

The picture was produced by The Jam Handy Organization. It is being shown to influential groups in territory served by the Arkansas Louisiana Gas Company.

FUND-RAISING FILM:

(*Continued from Page Seventeen*)

been nine minutes long with sound track and commentary by distinguished persons. Critics who have seen this year's picture *For the People* consider it the best yet done by the Fund.

A close-up of Raymond Massey opens the film. He stands before a portrait of Abraham Lincoln uttering lines from the Gettysburg address. The sets are actual shots of agencies at work. The actors are the people in need of help—the children, the babies, the old folks, the sick, the crippled. All are seen being cared for by Fund agencies. Each scene and bit of Massey commentary is a compelling reason for every employed person to meet his or her obligation to the community. New Yorkers who do not have time to visit any of the 400 Fund agencies can, in seeing the picture, understand the importance of voluntary welfare and health work.

Shown to Three Millions

Last year's film, *Suppose Nobody Cared!* with commentary by Burgess Meredith, was shown over 16,593 times to upward of 3,000,000 people. The film was shown to employee groups under varying conditions. Most of the groups requesting a showing of the film have no projection equipment. For this reason the film is carried in a light portable machine and flashed on a portable screen. The following record of an operator's assignment for a typical day last year can best demonstrate the wisdom of this simple method. The first showing of the day was before a department store employee group at 10:00 a.m.; before factory workers at 12:00 noon; before shipyard employees at 2:30; before a group of school teachers in mid-afternoon; before cemetery workers later that afternoon; before two separate labor union meetings that night. Organizations such as the New York Bell Telephone Company, and the Metropolitan Life Insurance Company, had the film for a week and ran it 8 hours each day, bringing down small groups of their employees at a time to view it. Four hundred and sixty theatres requested the film, and many of them showed it several times each day.

NEW VALUES IN SOUND SLIDEFILMS!

★ Do you appreciate the many uses to which the sound slidefilm may be put—understand the economy in applying the research materials from which the slidefilm is made to the production of your direct mail? Manuals of instruction, dealer aids, customer booklets—all can be realized without loss from the slidefilm program. Read how it's done!

Watch for this outstanding feature in the next issue!

VISUAL DISPLAYS NO. 4.

The Display Manager's Guide to Visual Media for Store and Convention Exhibits

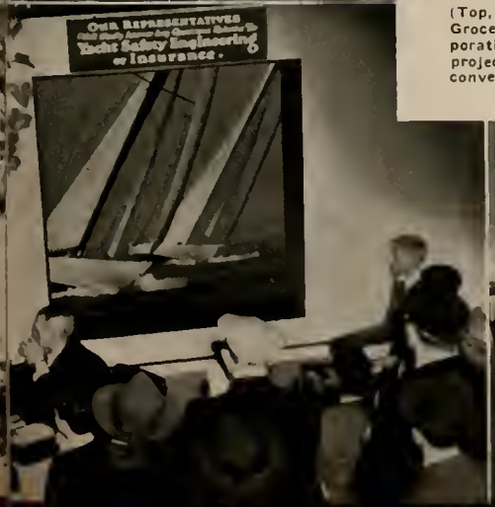
● THE INCREASING USE of color, particularly Kodachrome, in transparencies for wall-mounts has been noted by our observers in most recent convention floors as well as in modern department store display. Some of the best examples were seen in the lavish American Can Company showing at the Canner's Convention in Chicago. American Can also featured a Trans-Lux news ticker service (shown at left) and the remainder of the exhibit told a graphic story of the Company's educational program in the interest of canned foods.

Boat show displays, both in the New York and Chicago editions, included many uses of visual media. Advertising Projectors, Inc. note the use of their continuous motion picture projectors by the Pettit Paint Company, Globe Hoist and Walter Kidde. At both showings the Aetna Insurance (marine division) featured that sponsor's new movie (shown left below) on a Bell & Howell continuous installation.

EXTRA COPIES OF THESE PAGES SENT WITHOUT CHARGE. ADDRESS: BUSINESS SCREEN, CHICAGO, ILLINOIS

The Electrical Trade Show exhibit for the United States Rubber Company featured still another Advertising Projectors installation as did the St. Regis Paper Company's noteworthy booth at the recent Chemical Exposition. Ivel Corporation designed the St. Regis booth, which featured a mammoth bag, an exact replica of the exhibitor's famous Multi-Wall paper bag. This was used as the proscenium for a rear projection screen (see below) on which a motion picture portrayed the many uses of the product in the Chemical industry.

(Top, right) The Pepsi-Cola Company exhibit at the Retail Grocers' Show in New York was designed by the Ivel Corporation and featured a novel use of 16 mm. sound-on-film projection through which the onlooker was invited to use a convenient push-button to make the screen characters "talk." Sound equipment was by-passed through this switch by a very simple wiring job. (Left, above) The Trans-Lux installation in the American Can exhibit at the Canner's Convention; Aetna Insurance exhibit at the Boat Shows; U. S. Rubber exhibits at the Electrical Trade Show; and below, the St. Regis Paper Company's novel display, designed by the Ivel Corp.



Socony-Vacuum's traveling Industrial Exhibit, which is seen in all major Industrial Shows. This setup was used at last year's show of the American Pulp and Paper Mill Superintendents Association in Cincinnati. Exhibit built by Display Studios, Woodside, Long Island, Sound cabinet and projector cabinet designed by Kurt H. Ross.

Socony Exhibit Program Shows Role of Visual Aids

● About a year ago the Socony-Vacuum Oil Company decided to be represented by an impressive exhibit at all major industrial shows. The first problem was to design an exhibit which could be shipped from place to place easily. Therefore, the entire exhibit was so designed that it consisted of units which can be handled easily. All parts were marked so that even untrained men (with the help of a photographic instruction book) could assemble the display. All joining parts were also marked and, furthermore, connections were laid out in such a manner that assembling mistakes were impossible.

Construction Is Flexible

The exhibit now in use covers an area 20' x 10' but the construction allows setting up in various sizes, e. g. by using only three panels of the back part, the size is 15' x 10'; also a shallow setup is possible by using only parts of the wings. In the photo (see above) a full length back is used but the depth of the booth has been reduced.

The panels in the back of the booth are interchangeable transparencies, which show industrial equipment, depending on the theme of the exhibit. Here we see paper mill equipment (incidentally, illustrations which were originally made up for a slidefilm). The illustrations available cover lubrication of steel mills, coal mining equipment, turbines, diesels, etc.

The transparencies are illuminated by means of light boxes which flash, showing the lubrication features of the equipment in red. The top sign, as well as other lettering, is made of translucent Cataline, and this is also illuminated.

Shows Continuous Movies

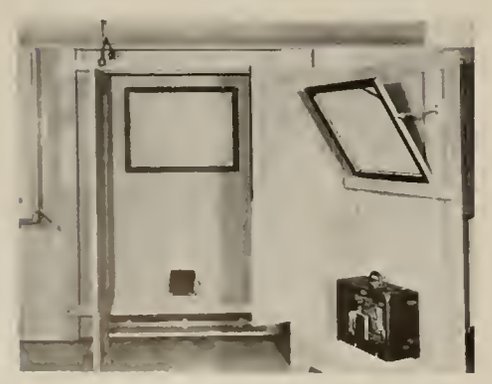
The center section is a projector cabinet in which a 400 foot silent motion picture (on the principles of lubrication) is shown continuously.

Another illustration on these pages shows a rear view of this cabinet being assembled. The projector is a Victor Animatograph, continuous type, using a 750 Watt lamp. The first mirror is a first-surface mirror, while the larger mirror is a regular plate glass mirror. The screen is made of ground glass.

A special attraction of the exhibit is a group of three transparent models of a bearing, gear and cylinder—illustrating the principal machine elements requiring lubrication. These models are made of Lucite and show the oilfilm and the all important "oil wedge", known to the engineers, in red. The bearing can be taken apart to demonstrate important lubrication features, such as grooving, etc.—these models are sometimes exhibited on pedestals which form the right wing of the exhibit, and are illuminated from beneath. In this setup a sound display counter is used, housing a continuous record player (78 RPM), connected to a number of earphones, some of which may be seen on the counter. These earphones can be pulled out and the visitor can listen to a brief talk on lubrication of the parts shown in the model.

Novel Idea For Boat Show

Using some of the parts of the Industrial Exhibit, Socony employed a novel idea for last year's Motorboat show. The center section is formed by a large pictorial map of the Atlantic Seaboard, showing all kinds of boats—outboards, cruisers and also the "Queen Mary". Through "windows", hand-operated puppets appear enacting a recorded playlet. There is "Joe"—who is always tinkering with his engine, not heeding the advice given him by fellow boat owners, popping up from everywhere. Even the Captain of the "Queen Mary" is trying to give him advice. There were nine different characters, operated by two men. Whenever a puppet made an "entrance"—a spotlight would center on it. The

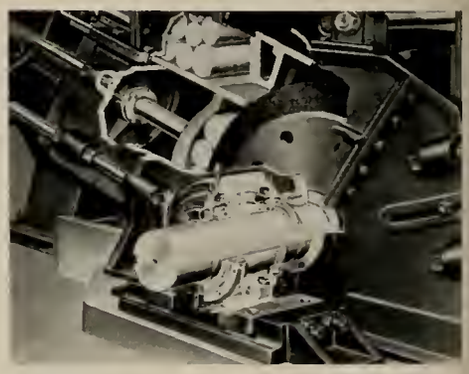


by Kurt H. Ross

(Left) Rear view of Socony-Vacuum Exhibit—projector being assembled. The Victor Animatograph continuous projector throws the image on adjustable first-surface mirror. Larger plate glass mirror projects picture onto ground glass screen.

★ ★ ★

(Right) From the Technicolor slidefilm "Pulp and Paper Mill Lubrication" produced by the Socony-Vacuum Oil Company with Kurt Ross consulting on visualization and technical research. A grinder equipped with an anti-friction bearing. (Later on shown in closeup). Details the task the lubricant performs in anti-friction bearings.



Socony-Vacuum's puppet show at the 1940 Motor Boat Show in New York. Hand operated puppets enact a recorded playlet about the reformation of an unbelieving Thomas, who doesn't care what kind of gasoline and oil he uses. He learns from fellow boat owners that only Mobilgas and Mobiloil are the brands to use. Display

playlet opened and closed with nautical music.

The Socony Slidefilms

♦ Socony-Vacuum periodically produces Technicolor slidefilms on industrial subjects. These films are intended for use within the organization as an educational medium, as well as an aid to lubrication engineers who use these films in the "Lubrication Clinics" conducted in plants for the education of the plant personnel. These films treat the subjects in a simple manner but must be of such character that an engineer will also be interested in the subjects presented. Entirely new is the treatment of the material. These drawings (usual airbrush) are laid out in a pictorial manner, never before used in technical educational work, where the more standardized style of flat treatment is usually employed. This type of drawing, which technically will give all the details necessary to satisfy the most critical engineer, will hold the interest of the man in the plant who may see his machine in a new light—"glorified". Considering the subject treated and picture material to be used, it seems that the slidefilm medium is best suited for this type of educational work.

May Be Used Without Sound

These slidefilms have recorded narrations but sometimes the sales engineer prefers to render his own version of the story—adapting the film to the requirements of a plant where the showing is held. The average running time of these films is about 28 minutes.

The films are general in character, "unselfish", with the facts of lubrication in the foreground; the only advertising contained in them is the byline that it is presented by Socony-Vacuum. Because of this, these films will be released for general educational work in technical schools and colleges.

The first Technicolor slidefilm of this type was *Bearings and Their Lubrication*. It shows the various types of bearings found in industry, the lubrication theories and lubrication practices in use for these bearings. The qualities needed in lubricants to answer the problems encountered and methods of grooving and chamfering of bearings are discussed. In all a fairly complete story on all general types of *Bearings and Their Lubrication*.

Pulp & Paper Slidefilm

Another slidefilm treats of a particular industry—*Pulp and Paper Mill Lubrication*. Going through a mill—the conditions which are encountered in any pulp and paper mill are highlited — and with typical equipment lubrication problems illustrated. (A scene (left) shows a grinder equipped with an antifriction bearing. After establishing the problems of operation of this equipment, the lubrication features are explained in a close-up frame of the bearing proper. The colorful airbrush treatment of the machine parts gives a striking effect, which is well brought out in the Technicolor prints.

Various other industrial subjects are in preparation and production, after the slidefilm medium has been proven successful in the field.

WILSON SIGN IS FILM-OPERATED

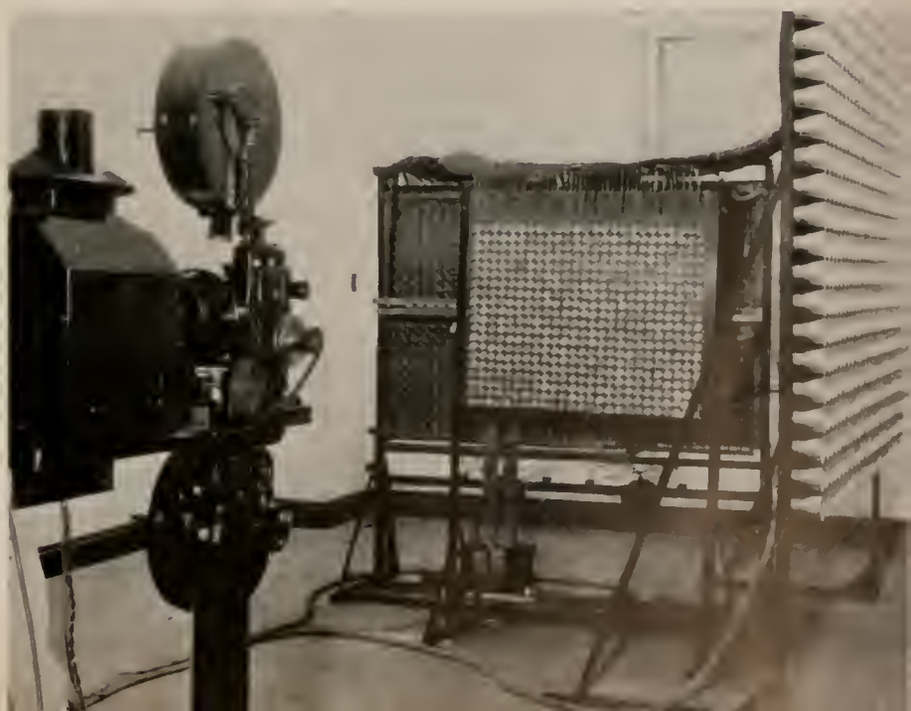
♦ High above the crowds who nightly throng New York's Times Square, the Wilson Whisky "spectacular" entertains with a clever animated picture presentation that has made display history.

The animated "movie" show of twinkling lights is made possible through the inventive genius of Kurt H. Ross and the showmanship of Douglas Leigh whose organization has developed the Ross patents. Mr. Ross, whose name appears on the Socony-Vacuum display story in these pages, built the original sign of 500 photo-electric units.

A movie projector throws an animated cartoon onto a bank of these photo-electric tubes — the pictures of the film being arranged in light and dark elements, corresponding to the pattern of the cells. The cells in turn operate an electronic relay tube—and thus a corresponding light bulb on the lamp bank.

This set-up (as shown below) was used with 35mm. projection in the first Wilson sign. The new sign, employing 4,000 units, is now run with a 16mm. projector and on account of the large number of lamps can actual-silhouette films; because of the increase of picture points, the problem of registration is not so critical.

This original photo-electric sign apparatus preceded the current Broadway display.



FILMING SHELL'S LATEST a production log by Norman Blackburn*

● SHELL'S LATEST motion picture is a double-duty film (for both dealers and non-theatrical consumer audiences) which tells the story of the scientific achievements of the Shell Development Company research laboratories at Emeryville, California.

It is *Oil For Aladdin's Lamp*, a fascinating 30-minute camera visit behind the scientific scenes. Much of it has to do with intricate formulae and laboratory apparatus but the interpretive genius of two of the film world's ablest men make it intensely interesting and understandable. Those two men are Joris Ivens, director, and Floyd Crosby, photographer. The story was written by John Eugene Hasty from research by Donaldson Thorburn. Adaptation was by Norman Blackburn with additional dialogue by R. G. Landis and Fred Fidler. Colbert Clark supervised.

The problem was to show the invaluable contributions Shell science has made to medicine, agriculture, plastics—to Mrs. America's clothing, jewelry and perfume and to Uncle Sam's national defense. And all these discoveries were to be tied back to the Shell scientists' biggest day to day job—the job of perfecting better gasoline, motor oil and other fuels and lubricants for car, home, factory, tank, bomber or warship.

MOLECULES ARE THE ACTORS

It's done in an absorbing motion picture called *Oil For Aladdin's Lamp*. Taken at the $3,500,000 Shell Development Company laboratories in California, the film has hydrocarbon molecules for actors and its plot is the story of how Shell "educates" them to useful lives.

To capture the wonders of this "House of Magic" that house Shell Development Company's laboratories with a movie camera was downright challenging. The scientists had always been the modest, secretive "silent partners." Now they were being asked not only to reveal their research magic, but, in Hollywood's manner of speaking, to "give out with some 'oomph' and put some showmanship into it." And they really "went to town."

They drew charts—even put tinkertoys together to represent scientific formulas. They put this chemical with that chemical to make butadiene and talked of butadiene as though you had participated in its discovery. But it wasn't until they bounced the stuff on the lab bench that you realized butadiene was synthetic rubber . . . and they made it before your very eyes.

It would have been a comparatively simple matter to make *Oil For Aladdin's Lamp* in twenty reels. This would have meant just a matter of devoting a reel of film to each one of Shell Development's twenty research departments.

But the instructions from the advertising department, under whose auspices the film was to be made, were "make it simple, straightforward and dramatic." "And above all else, keep it down to about twenty minutes." Oh-oh, a two-reeler. It was like telling David O. Selznick to keep *Gone With the Wind* down to forty minutes. (*Gone With The Wind's* first cut version ran over thirty thousand feet, or about five hours running time. It was finally released at twenty reels, or a little over three hours running time.)

BOILED DOWN TO ESSENTIALS

As it developed, Shell's latest film was boiled down to dramatize only those things that could be clearly understod and appreciated by scientist, dealer and motorist alike. It was important to stress that the main assignment of these great men of science was the advancement and perfection of Shell gasoline and motor oil—a fact that might be easily lost sight of in showing work on thousands of other products.

When those in charge of the activities at Shell Development agreed to reverse the usual procedure and let Hollywood crash *their* gates they probably expected a director, a cameraman and a few rolls of film. Imagine the excitement when three trucks filled with lights, cables, prop boxes, reflectors and numerous other studio knick-knacks applied for admission. Of course, the young lad at the information desk practically collapsed when his inquiry slips were handed back to him marked "Brownie, script girl", "Butch, grip", "Joe, head gaffer", "Fatso, still man" and so on down through "George, prop boy." (The script girl keeps track of the shots okehed and rejected, sees that successive scenes "match" properly; the grip handles scenery and helps place the camera; the "gaffer" is the electrician in charge of lighting: the still man takes the pictures on these pages and the "prop boy" assembles the small articles handled by the people in the film.)

COOPERATION IN EXPERIMENTS

Once inside, the studio crew found everyone in the company ready to cooperate in the filming of this picture. Department heads made possible the photographing of various and sundry experiments and developments. They set up

(*Please turn to Page* 28)

*For the Motion Picture Department of the J. Walter Thompson Company.

The scientific achievements of the research laboratories of the Shell Development Company are portrayed in "Oil for Aladdin's Lamp" (Next issue: a picture story of the Shell film program).

ESTABLISHED LEADERSHIP

LOUCKS & NORLING studios

QUALITY

motion pictures since 1923

The Plymouth Motor Fair, now touring the country, is built around the three-dimensional Technicolor motion picture, "New Dimensions", produced by Loucks & Norling for the Chrysler Corporation.

"Washington, The Shrine of American Patriotism", Baltimore and Ohio Railroad's sound film, is so popular that schools are actually buying prints for their libraries.

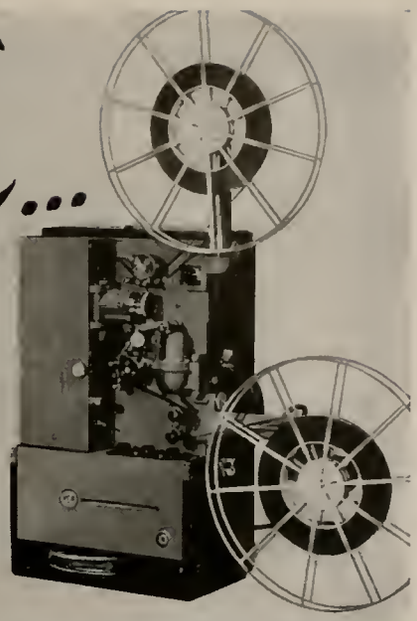
For a really distinctive motion picture, one that will accomplish more than you anticipate, consult us for ideas.

COlumbus 5-6974

LOUCKS & NORLING STUDIOS

245 West 55th Street - New York City

On the "Broadways" of America...



Over 6,000 Quality-Conscious Theatres Use RCA Motion Picture Sound Equipment

The same "BIG TIME" quality is yours with RCA 16 mm. SOUND FILM PROJECTOR

Offering you 16 superior features, this great projector provides finer, clearer sound . . . more even light distribution on screen . . . greater operating simplicity—yet is priced with the lowest!

TAKE A TIP from the Broadways of America! Give *your* pictures the "big time" projection they deserve, with the RCA 16 mm. sound film projector. It's made by the makers of equipment used in over 6,000 theatres—theatres that *demand* quality!

You'll find that RCA engineering has produced a 16 mm. projector that gives new life to both pictures and sound. Light on screen is much more evenly distributed—there are no annoying "spots" before your eyes. And the sound is full and clear no matter what volume you wish to use.

Operation too, has been RCA engineered. Simplicity is the watchword. Threading is child's play with threading line cut right on the projection block. All size reels are quickly rewound by motor. Cleaning and adjusting are both extremely simple.

Yes—from its handsome, compact carrying case to its tiniest integral part, the RCA 16 mm. sound film projector is just the thing to make your sales story sing! And best of all—it's priced with the lowest.

•

←WARNER BROS. BOYD THEATRE
on Philadelphia's "Broadway" has RCA Motion Picture Sound Equipment. Over 6,000 theatres on other Broadways of America are similarly equipped to provide their audiences with the finest performances.

Trademarks "RCA Victor," "Victor" and "Victrola" Reg. U. S. Pat. Off. by RCA Mfg. Co., Inc.
In Canada: RCA Victor Company, Ltd., Montreal.

For better sound film projector performance—use RCA Tubes

16 mm. Sound Film Projector
COMMERCIAL SOUND SECTION • RCA Manufacturing Co., Inc., Camden, N. J. • A Service of the Radio Corporation of America

Commercial Sound Section (BS-3)
RCA Manufacturing Co., Inc., Camden, N.J.
Please send me complete information regarding RCA 16 mm. Sound Film Projector.

Name .....

Address .....

City ..... State .....

SHELL'S LATEST

(*Continued from Page 26*)

equipment and with their co-workers recreated the wonders they had worked in petroleum science.

At first it was felt that most of these amazing feats of science could not be caught by the camera eye, but with the matchless efforts of the Shell Development personnel and the imaginative genius of the director and cameraman these scientific wonders were woven into the picture with fascinating clarity and dramatic eye values.

Perils of a Producer

The studio crew was kept in a state of constant bewilderment. For example, Brownie, the script girl, cornered one doctor of science and when actually pinned down confessed that she was trading a description of the duties of the film crew men known as "gaffers" and "grips" for the correct spelling of tricrylphosphate. When another of the scientists mixed up a batch of butadiene, squezzed it, then bounced it, Fatso was heard to exclaim in his high nasal voice, "I saw it and I photographed it, but I dont believe it!" The payoff came when George, the prop boy, tried to trade some still pictures of Marlene Dietrich for a curved plastic tube through which light rays could be bent.

In charge of the picture crew was Joris Ivens, the director. Mr. Ivens had just completed *Power And The Land*, the government documentary film dealing with the problem and advantages of electrifying America's farms. Prior to this he had directed outstanding films in Spain, China, Holland and many other countries. He was selected for his ability to simplify complex things and get realistic drama out of laboratory scenes. Floyd Crosby, cameraman, was entrusted with the photographic assignment. Crosby worked on *The River*, *Power And The Land* and won the Motion Picture Academy award for his work on *Teba*.

The Picture's Purpose

In the completed film we see that products derived directly or indirectly from petroleum affect almost every phase of daily life. We see the work that led to the Shell 1941 advertising themes. We learn that the motorist buying a mechanically measured gallon of Shell gasoline or motor oil, also buys the results of untold hours of brilliant research by men who have dedicated their lives to the job of keeping your cars rolling efficiently, economically, pleasurably.

The Van Camp Sea Food Company has just produced its fourth sound motion picture subject for consumer audience showing

Selling With Color

Title: *Chicken of the Sea*
Sponsor: *Van Camp Sea Food Company, Inc.*
Producer: *Frederick K. Rockett Company*

♦ The man whose last car was a success is likely, when he gets ready, to buy another of the same make. Acting on a parallel principle Van Camp Sea Food Company, said to be the largest firm

VAN CAMP FILM

of its kind in the country, has received its fourth motion picture production entitled *Chicken of the Sea*, produced by Frederick K. Rockett Company, Hollywood. It seems quite logical, when one reasons that they catch and pack tuna and sell it under that trade name, that *Chicken of the Sea* should be stressed. Just to avoid confusion, when a new film is completed, the older one is retired. First production was a black-and-white silent; second used sound; the third, in three reels, was done in Kodachrome; the latest is a two-reeler shot in 16 mm. Kodachrome with 35 mm. sound recording by Glen Glenn Sound Company, with separation negatives used for Cinecolor prints.

In a production designed for consumer showings—through schools and clubs—as well as to those who handle the food, the romance of making the catch was a necessary ingredient. Simplest procedure to follow was to put a cameraman aboard one of the prize fishing boats in the Van Camp fleet and let him record the picturesque beauty of the Central American coast, the color in the life aboard ship and the dramatic incidents in the actual work as they actually occurred over some thirteen weeks.

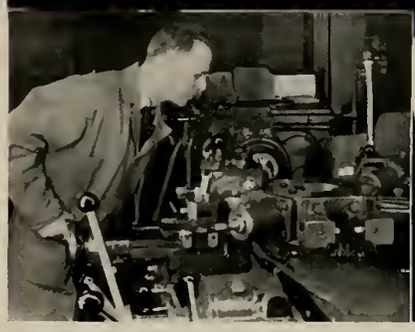
Story Within a Story

Incorporation of this material was accomplished by using the time-proved dramatic formula of a story-within-a-story. Presented to a "visiting customer" as a reel to which the sound track has not yet been added, the fishing scenes are described by the captain of the vessel from which they were filmed, while interjection of comment and question increases reality.

Through company representatives, or from Van Camp Sea Food Company, Inc., Terminal Island, California, itself, prints of the film will be loaned gratuitously to school systems equipped to show it.

With good optical reduction from 35 mm. to a 16 mm. sound track and satisfactory color already given credit, other credits due this good, modestly-priced production are: story and direction — Fred Rockett; photography — Walter Blunt, Guy Wilkie, AITSE, and Ray Fernstrom, ASC; editing—E. B. Taylor. The cast: Gayne Whitman as J. P. Cobb, Van Camp sales-manager; Emory Parnell (since made the grade into theatrical films) as Van Camp's production manager Joe Gates; Joseph Franz as the visiting Mr. Lane from Philadelphia; James Blaine as Capt. Fisher.

UNCLE SAM WANTS YOU
To Train Industry's Army



Production Machines Need MEN!

Swell the Ranks of Skilled Labor Faster... **TRAIN WITH FILMS!**

What a Training Film Will Do for You

1. Rapidly, efficiently train the skilled labor you need.
2. Speed up production.
3. Show how you are doing your National Defense job.
4. Fortify your sales campaign by visualizing your product.
5. Keep your name before customers you are unable to supply because of defense priorities.

The National Defense Office of Production Management has told industry that upon it rests the responsibility of training more workers in the shortest possible time.

You can do it as the Gisholt Machine Company, Madison, Wis., is doing it. Have a training film produced by Burton Holmes Films. We have the necessary experience, facilities and ability. Let us help solve your problem with a sound motion picture or slidefilm. Its double impact on eye and ear will train faster, more efficiently.

BURTON HOLMES FILMS, INC.
PRODUCERS OF MOTION PICTURES AND SLIDEFILMS FOR INDUSTRY
7510 North Ashland Avenue • Chicago • Telephone ROGers Park 5056

CAMERA EYE

Dowling in New Studio

♦ Pat Dowling Pictures moved, March 11, to 1611 Cosmo Street, Hollywood. The new quarters provide, in addition to larger office facilities, a film storage vault, a fully-equipped sound stage with fine acoustic properties, and miniature and animation equipment. Dowling was with the old Christy company for a dozen or more years, becoming manager of their industrial film department when they bought the Metropolitan Studios. When the Christy interests were sold out in 1931, Dowling remained on at the Romaine Street address as a commercial producer.

Reed Announces Programs

♦ Succeeding George Batchelder, resigned to join Producers' Releasing Corporation, Bernard Lamont has been named assistant in charge of production for Roland Reed Productions. Lamont, who once before was associated with Reed, has been in the motion picture business for more than twenty years.

Reed has a record schedule already lined up for 1941, with some 15 productions due to go before the camera. Included in the schedule are *The Life of Diesel* for Standard Oil (California) and four for National Carbon Company, one of which will be pretentious in its use of music and will likely call for the services of a top-flight star from the entertainment film bracket. Reed has just completed three 120-foot trailers in Technicolor for Pond's.

Vitacolor Ready to Deliver

♦ Culmination of four intensive years of research, development and testing has come with the announcement of Hollywood Colorfilm Corporation's readiness to deliver two and three color 16 mm. sound prints from negatives. The process, known as Vitacolor, is an outgrowth of Duplex Cinema Equipment Company, started in 1903 by the four Carlton brothers, to make cameras, printers, and all types of processing devices.

Actual color research began some 20 years ago, and recent strides have been rapid with the decision to build equipment that would insure two color prints in perfect definition and registration, and at the same time insure uniformity. Some 300,000 feet of tests have been run simply as a check in the perfection of both two and three color 16 mm. work, according to R. A. Calhoun.

New Theater Opened for Industrial Films

● A NEW STEP in the evolution of the industrial and documentary motion pictures has been taken with the announcement that a theatre in mid-town Manhattan is to be devoted *exclusively* to the exhibition of commercially sponsored and documentary films.

Operating under a navel plan evolved after an exhaustive survey by its president, Harold McCracken, the National Documentary Theatre Co., Inc., has been formed and has taken over the Belmont Theatre, 48th Street, east of Broadway, which has been re-named the Documentary Theatre and opened April 1st.

PROGRAMS ARE NON-COMPETITIVE

Selected commercially sponsored films will be shown in the Documentary Theatre from 10:30 A.M. to 6:30 P.M. daily, including Sundays and holidays. The program will consist of eight reels and will be repeated six times daily. Each program will run for a period of eight consecutive weeks.

The individual films which make up each program will be non-competitive in regard to sponsorship. The aim of the management will be to carry this even further by arranging the programs so that they will be cooperative in character. As an example of such a program, it is conceivable that the film of an automobile manufacturer could be shown in the same sequence with that of a tire company, a gasoline company and an insurance firm.

Admission to the theatre is by ticket only. The sponsor of each film will be provided with an ample number of tickets to be distributed gratis to their present and prospective customers. The tickets will entitle each one of these potential buyers to the entire show.

RIGOROUS EDITORIAL POLICY

A rigorous editorial discretionary policy will be exercised to insure good taste, high quality and entertainment value in all the programs. There will also be a full staff of regular attendants devoted to service specially designed to cooperate with the commercial sponsors. The competent handling of lobby displays, samples, literature or other give-aways which the sponsors may desire is assured.

The Documentary Theatre has a seating capacity of 542. The theatre can accommodate a weekly audience of 22,764 persons, or 182,112 for the eight-week period. The cost for the exhibition and all the other services figures approximately one cent per reel per person, or ten dollars per thousand.

"How Much Does Theatre Screen Advertising Cost?"

WE'LL LET YOU MAKE YOUR OWN ESTIMATE

of the real value of this medium's many advantages when applied to your advertising

- Front Page Attention
- Guaranteed Reading
- Live Action Demonstration
- Hand Picked Audiences
- EYE plus EAR Selling
- Exclusive Display Rights

BUT—we'll be happy to quote costs based on established rates. You'll be surprised how many buyers you bring FACE TO FACE with your advertising for every ONE CENT you spend. Get ALEXANDER prices today!

ALEXANDER FILM CO.
COLORADO SPRINGS, COLORADO
Offices in NEW YORK • CHICAGO • DALLAS • ATLANTA • SAN FRANCISCO

VITACOLOR

Presents

Perfect two and three color 16mm sound prints

from your negatives, including Kodachrome. Uniform, highest quality, color corrected, permanent, transparent prints on **GASPARCOLOR** films delivered speedily at competitive prices!

Demonstrations arranged by appointment.

Also complete facilities for taking 35mm two and three color negatives.

Two and three color 16mm prints also made from 35mm separation negatives.

Phone, write, or wire

HOLLYWOOD COLORFILM CORPORATION
(VITACOLOR)
230 West Olive Avenue - - - Burbank, California
Phone: Charleston 66477

BLACK IS BLACK
WHITE IS WHITE
MIXED TOGETHER THEY'RE JUST GREY

Definite effective INTERNAL LUBRICATION to protect your film against HEAT and BRITTLENESS, AND definite effective EXTERNAL TOUGHENING for protection against SCRATCHES and STAINS by separate VAPORS distinct as black and white, with positive effectiveness undulled by grey, neutral mixing.

Better photo finishers offer VapOrote protection for still negatives.

VAPORATE

VAPORATE CO., INC.
130 W. 46th St.
New York

BELL & HOWELL CO.
Chicago
Hollywood

PRODUCER DIRECTORY

QUALITY PRODUCTIONS
BLACK & WHITE & IN COLOR

Division of Photo Sound SARRA, Inc.

WHitehall 5151 -:- 16 East Ontario Street -:- Chicago

SLIDEFILM PRODUCTIONS
KODACHROME • BLACK & WHITE
3rd DIMENSION
SYNCHRONIZED RECORDINGS • BUSINESS SCRIPTS
written in accordance with your ideas by experienced sales and advertising folks. Our services are reasonably priced. A brief discussion of your problems envolves no obligation.
May we hear from you?
THE EVERETT CO. Phone Village 3770 530 N. Boulevard
OAK PARK, ILLINOIS (A Suburb of Chicago)

SLIDEFILM EQUIPMENT

The PICTUREPHONE
for Training, Sales, Demonstrations, Meetings
The Only Complete Line of Sound Slide Film Projection Equipment on the Market. Whatever You Need, We Have It. Twenty-Five Exclusive Advantages. Radically Different.
Write us today . . .
O. J. McCLURE TALKING PICTURES
1115 W. WASHINGTON BLVD.
CHICAGO, ILLINOIS *Phone* CANal 4914

Stop COLOR SLIDE FADING!
kandid koat
- Prevents color slides from fading—sharpens definition
- Prevents film sweating and rotting
- Preserves still negatives—waterproofs, stops blemishes, makes finger-marks easily removable

Applied with a brush. A bottle will cover 100 slides. Money-back Guaranteed.
$1.00, postpaid. (In California add 3% state sales tax.)
Kandid Koat Laboratory 5184 SANTA MONICA BLVD., HOLLYWOOD

COMMERCIAL BOXOFFICE

(Continued from Page Twenty)

the plant, one at the studio. Film was reduced to 16 mm. for distribution.

Rush Hughes played the executive in the production, Don Brodie that of Steve Piper, who symbolized in one comic character all the mistakes and misconceptions of the average unprogressive plumber, the guy who is always hard to get, tough, and can't be told anything. That Brodie's Piper was convincing is indicated in the average reaction of trade groups seeing it for the first time: half the audience (salesmen) says "I meet the so-and-so every day," while the other half (the plumbers) says, "By God, that's me!"

Conflict Makes For Film Drama

What might otherwise have been no more than a plant tour was given a dramatic presentation by this "outside" figure. Drama, on the printed page, on the stage, radio or screen, calls for conflict of one sort or another and its satisfactory resolution. Considered from this viewpoint there's a steady stream of dramatic incident in the everyday conduct of any business, but through repetition it becomes commonplace: a buyer gives his order and the salesman wins this basic conflict; the salesman leaves without the order and the purchasing agent wins. Dramatic writing demands the heightening of the conflict, the selection of the most arresting incidents in a group of actual or theoretical possibilities, the telescoping of events.

This was done for the part of Steve Piper. All his competitors know is low-priced water heaters: he can't sell expensive ones in the face of that, and if he can't sell 'em, he can't make any money, so what's the use? Sure, he'll listen, and he'll look around the plant—"I'm here, ain't I?—but it's quite plain that his mind is already made up: he chews his toothpick in just that sort of fashion. But the toothpick is a dramatic "plant;" it has a bearing on the windup of the film story. The friend who has brought Piper to visit explains that he never says much, but every once in a while he gets interested in something and the way you can tell it is that he breaks his toothpick. The film reels by, getting into technical details which are certain to arrest plumbers and those who recognize their significance in the industry, and every once in a while the laconic Piper snaps the bit of wood in two. The tour of the plant ends: in the show room dealer helps are demonstrated, the meaning of good will is hammered home, the increased profit-possibilities are made clear. Without further ado, but with an air of thorough conviction Piper drops on the president's desk a handful of broken toothpicks.

Dealer Education Is Essential

The running gag not only takes the edge off General Water Heater's effort to point out their common mistakes to the plumbers they are trying to educate and the dealers whom they are trying to sell, but it forms in itself a successful sales psychology.

Dealer education is absolutely necessary in order to sell better-grade merchandise of any sort. Hinkley asserts, and it's a process that can never stop. A motion picture has a marked advantage over the discussion and demonstration method in that it is impossible for the prospect to interject questions and get off the track; his attention is—and remains—focussed on the presentation. Further, when one is attempting to sell something to one customer frequent call-backs are the usual order: at the same time competitors are following the identical plan; a film production gives a major lift to the sale sproblem. In General's case it creates interest in the product, incorporates proof of claims, builds to a point of reception, and opens the avenue to discussion which leads with proper direction to a signature on the dotted line.

The film has done more than a simple educational job as other results indicate: In a number of cases where accounts were splitting their stock, carrying a number of lines of water heaters, there has been a heavy swing to General following showing of the film; an Oregon utility firm was having a difficult time merchandising gas, the film was airmailed to them, showings boomed until everyone in the gas company saw it, and the difficulty dropped to a negligible point. There are numerous instances where plumbers running dealerships have increased their sales after seeing *Turn on the Heat* —and that isn't just education as far as the sponsor is concerned; it's orders on the books, followed by repeat business.

Public Relations Benefits Noted

But the public relations element cannot be overlooked. Nowhere did plumbers expect to find a manufacturing plant of any size and importance in California; General was beginning to reach out with distribution in the middlewest and as far as portions of the Atlantic seaboard. *Turn on the Heat*, showing assembly lines and advanced production methods and the making of virtually all component parts within the one plant, was convincing as no portfolio or catalog could be; even the most skeptical admitted that the firm not only could but was doing a job thought impossible. And now General is one of the best known water heater manufacturers in the country, with its new plant moved for observation to any point where there is a doubter, and seen under its most favorable conditions and in telescoped observation time. There are competitors, certainly, but General is put on a different plane.

Sales manager Hinkley stresses the fact that use of a commercial film does not mean elimination of other types of advertising; designed to do a specific task, it supplements the work of other promotional methods. General Water Heater does considerable direct mail work which it would be unwise to discontinue. If he were having it all to do over again, though, even on a smaller budget, he would still have a film production by tempering other phases of the program.

This firm's initial motion picture investment has been more than recovered. If proof still hasn't been given clearly, let's put it this way: Out of some 1800 showings, with prints working longer than Hinkley would like to have them in use, the first year's presentations brought more new dealers into the General fold than had been accumulated in all the seven previous years.

Who says there's no "box office" for business pictures?

The WASHINGTON SCENE

(*Continued from Page 4*)

made *Nanook of the North*, *Moana*, *Man of Aran*, and *Elephant Boy*.

It will probably be in circulation when this is published. Another picture that is expected to make a deep impression is a picture titled *America Builds Ships*, in color, with sound, a two-reeler, made by the National Defense Advisory Commission for distribution in colleges, schools and in other non-theatrical centers. The Department of Interior has made a picture of *Power*, a very vivid illustration of the use of water called *Hydro*. It was made at Bonneville Dam in Oregon.

The U. S. Bureau of Reclamation has made a number of two-reelers and one reel pictures, all with sound, for technical demonstration of problems of engineering in constructing dams. Ray Dame, who is in charge of the film work at the Department of Interior, has a record of 12 successful pictures for use in Latin America. He has taken material secured from many sources showing the attractions and the facts of life in North America and has dubbed and scored them in Spanish and Portuguese. The job was done particularly for the State Department, which will distribute the films through the Embassies and Consulates in Latin America, and which will co-operate in showings at various North American centers in our neighboring continent. In the U. S. Bureau of Mines, John Leopold is making a series of pictures, designed specifically to demonstrate safety measures in mines, and similar social and technological practices. The films, however, have so much universality, and are so well done that they are often demanded in broader fields. It is assumed that the Leopold films will be more widely used in the national defense activities. Sound, color and motion films in all these fields are being adapted by Kenneth MacGowan, motion picture producer, for exhibition under the sponsorship of the National Defense unit for cultural and economic relations with South America, headed by Nelson Rockefeller.

♦ Probably the greatest activity in the production and distribution and inspiration of motion pictures of all kinds by the Federal Government centers in the military services. Obviously details are not easily available. The equivalent of the vocational training films have been used in the Army since the first World War. Production has been left to the Signal Corps. Practically every tactical phase and every aspect of military technology is taught by means of these sound films. The training films are made chiefly at Ft. Monmouth, N. J., at Wright Field, Ohio, and in Hollywood. Military personnel are used chiefly, although frequently professionals are enlisted for a picture, and often professional directors and photographers are induced to do the big jobs.

The training film is usually not more than two reels, although the rule is not ironclad. It covers all services of the Army, aviation, cavalry, artillery, engineers, infantry, medical, in camp and in the field. In a general sense the whole business of films heads up with Col. H. N. Gilbert in the office of the Adjutant-General in the War Department here in Washington. The immediate production is under the direction of Lieut.-Col. Melvin E. Gillette of the Signal Corps at Ft. Monmouth, N. J. Under him, in Washington, is Maj. Richard T. Schlossberg, in the Offices of the U. S. Signal Corps.

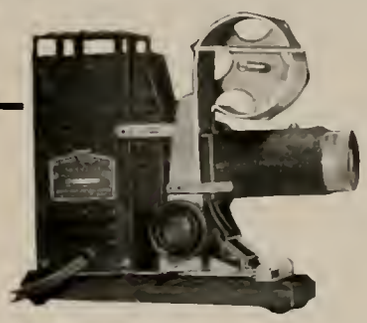
The whole program of motion pictures, tactical, training, diagrammatic, educational; films for recruiting, for general propaganda, and for all the purposes of the military program, are formulated by a Committee composed of high officers of the Signal Corps, the Adjutant-General's Office, and the Public Relations Section of the Army. The training and tactical films are generally supervised by the division of the General Staff known as G-3.

Recruiting, educational and informational films are planned and programmed by the Public Relations Division, under the direction of Lieut.-Col. Arthur I. Ennis, of the Air Corps. Col. Ennis is one of the cleverest and clearest-minded publicity officers in the Government. He has been responsible for the production of many trailers as well as of the insertion of details in features produced by the industry in Hollywood.

Ennis' latest great job has been collaboration in the Paramount picture *I Wanted Wings* which is about due for its World premier. He has so helped in planning two films produced by the Signal Corps for the U. S. Public Health Service. They were made by Directors John Ford and Irving Pichel with the personal cooperation of the Chief Signal Officer, Maj.-Gen. J. O. Mauborgne, who went to Hollywood to consult with the Research Council of the Academy of Motion Picture Arts and Science. They treat the subjects of venereal diseases and personal hygiene.

WORDS, *PICTURE-PROVED*

Make Faster Sales!



S.V.E. Projector
Model Q

100 watts for contact salesmen and showings to small groups.

For Smoother Showings

USE SVE SLIDEFILM PROJECTORS

Showing pictures is a simple matter with compact, light weight S.V.E. Projectors. It takes only a few seconds for the salesman to thread the film and focus the picture on the wall or screen. S.V.E. Projectors range in size from 100 watts for the contact salesman to 300 watts for showing to larger audiences. S.V.E. Projectors are standard equipment in all leading makes of sound slidefilm units. Send now for interesting folder "How to Show It" containing complete facts on S.V.E. Projectors. Address Dept. 4B.

SOCIETY FOR VISUAL EDUCATION, INC.
100 EAST OHIO STREET • CHICAGO · ILLINOIS

Commonwealth Announces

A Sensational Group of

DE LUXE CARTOONS

in

GLORIOUS TECHNICOLOR

Now available in 16 mm. s. o. f.

A diversified selection of popular Major Company subjects comprising many of the famous feature characters including "Toonerville Trolley Folks", "Felix the Cat", "Molly Moo, the Cow", etc., etc.

1. Trolley Ahoy
2. Bold King Cole
3. Neptune's Nonsense
4. Molly Moo Cow & the Indians
5. It's a Greek Life
6. Cupid Gets His Man

Direct from the deluxe theatre screens to your own sponsored programs.

R.C.A. High Fidelity Recording

COMMONWEALTH PICTURES
729 Seventh Avenue · New York

Major Bowes Variety subjects and other excellent shorts available

SAFEGUARD YOUR FILMS

INSIST ON FIBERBILT SHIPPING CASES

TRADE FIBERBILT MARK SHIPPING CASE

THEY PROTECT 16MM REELS AND FILM WHILE IN TRANSIT

LOCAL PROJECTION SERVICE

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ALLIED FILM EXHIBITORS, Inc.
672 South Lafayette Park Place · Los Angeles, Cal.
EXHIBITORS OF 16MM. INDUSTRIAL AND PUBLIC RELATIONS FILMS.
56 exchanges serving 250 communities in the Western Trading Area.
Regional offices
SAN FRANCISCO • PORTLAND • SEATTLE

Missouri, Central Illinois, Etc. —

. . for coverage in **ST. LOUIS**
and the States of Missouri, Illinois, and Arkansas
see **RAY SWANK**
620 N. SKINKER BLVD., ST. LOUIS, MISSOURI
EXPERIENCED COMMERCIAL DISTRIBUTOR
Also Equipment Rental and Complete 16 mm. Library

New England —

NEW ENGLAND
Complete 16mm. Motion Picture Service throughout New England. Competent operators, excellent equipment and the knowledge necessary to handle your distribution problems properly.
Stanley Dunn Corp.
253 St. John Street Portland, Maine

New York, New Jersey, Connecticut —

16MM & 35MM motion picture projection service. Arrange club, school, church showings, supply equipment and operators. Full responsibility, one-time or long runs in New York, New Jersey, and Connecticut. Continuous projection and sound-slide film service. Have largest local list of theatrical outlets for top quality industrial films.
KING COLE'S SOUND SERVICE, Inc.
203 E. 26th ST., NEW YORK CITY LEx. 2-6781

COMMERCIAL PICTURES?
We Have Projected Them for Over 30 Years
Complete projection service, 16 or 35 mm. equipment including screen, operator and transportation.
Cinema Sound Service
580 FIFTH AVENUE NEW YORK, N. Y.
LONGACRE 3-5822

WOMAN SCRIPTWRITER
OPEN FOR RIGHT OFFER!
5 years' experience commercial motion pictures and slide-films with reputable producers. Can create with eye on budget. Writes booklets, film proposals, conducts surveys. Knows sales training, consumer trends, and educators' view-point.
Address Box E-3 • Business Screen

FILM INDEX

some typical commercial subjects now serving many types of sponsors

Agriculture
Title: "Industry and Agriculture." *Subject*: The uses of agricultural products in industry. *Sponsor*: E. I. DuPont de Nemours Co.

Asbestos Industry
Title: "Sidelights on Siding." *Subject*: Process of manufacturing asbestos cement siding, beginning with the asbestos fibre and ending with a demonstration of the best methods of applying the siding to houses. *Sponsor*: The Ruberoid Co. *Comment*: 3 reel, sound motion picture in color. Available for local meetings of building material dealers and contractors, and regional meetings of dealer associations throughout the country.

Aviation
Title: "General Motors in Aviation." *Subject*: Production of Allison engines and their installation in Bell and Curtis pursuit ships. *Sponsor*: General Motors Corp. *Comment*: Sound motion picture.

Baking Industry
Title: "20th Century Bread Baking." *Subject*: Modern methods of baking bread. *Sponsor*: Franz Baking Company, Portland, Oregon.

Banking
Title: "$3,750,000 Checks Cannot Be Wrong." *Subject*: The function and travels of a check. *Sponsor*: C. E. Brockway, President, First National Bank, Sharon, Pa. *Comment*: Color film.

Brick Industry
Subject: Manufacture of brick from the shale pits through the plant, to the finished product. *Sponsor*: Glen Gery Shale Brick Corporation, Harrisburg, Pa. *Comment*: Color motion picture. 30 minutes sound. Available for free showings before civic organizations and builders.

Chemistry
Title: "The Wonder World of Chemistry." *Sponsor*: E. I. DuPont de Nemours Co. *Comment*: Sound motion picture.

China Industry
Subject: Processes in the making of Lenox china dinnerware and lamp bases. *Sponsor*: Lenox China Co.

Glass Industry
Title: "Design for Happiness." *Subject*: Better and more livable construction of small houses. *Sponsor*: Libbey-Owens-Ford Glass Company, Toledo, Ohio. *Comment*: Part of the "Design for Happiness" national program originated and promoted by the Libbey-Owens-Ford Co.
Title: "Building for Miss America." *Subject*: What glass can do in adding attractiveness to the home. *Sponsor*: Libbey-Owens-Ford Glass Company. *Comment*: Same as above.

Government, Civic
Title: "Cross Connections" and "Back Cyphoning." *Sponsor*: New York Health Department. *Comment*: Motion pictures.

Highway Construction
Subject: Construction of a black-top highway. *Sponsor*: The Barrett Co. *Comment*: Sound motion picture.

Insurance
Subject: Causes of industrial fires. *Sponsor*: Blackstone Mutual Fire Insurance Co. *Comment*: Sound motion pictures in color.

Mica Industry
Subject: Mining and preparation of mica, especially for the manufacture of lamp shades. *Sponsor*: Mario Manufacturing Co., New York.

Plumbing
Title: "The Making of American Homes." *Subject*: How plumbing products are made; also ways to increase beauty and convenience in the kitchens and bathrooms of American homes. *Sponsor*: Crane Company. *Comment*: Sound motion picture in color.

Publishing
Title: "A Million a Day." *Subject*: Production processes in a magazine publishing plant. *Sponsor*: Crowell-Collier Publishing Co. *Comment*: Color motion picture.

Science, X-Ray
Title: "Exploring with X-Rays." *Subject*: History of the X-ray and its use in medicine and industrial science. *Sponsor*: General Electric X-Ray Corporation. *Comment*: 4 reel, sound motion picture in 16 mm. and 35 mm. sizes. Available to medical and technical societies, science classes and for showing by medical men before lay audiences. Haig & Francisco, Chicago, and Adverti-Films, Hollywood, producers. Script approved by American College of Radiology; screen story by George Simons.

Steel
Subject: Step by step routine in the manufacture of fine steel tools. *Sponsor*: Vulcan-Crucible Steel Company, West Aliquippa, Pa. *Comment*: Color motion picture.

Travel, Motor Coach
Title: "This Amazing America." *Subject*: A travelog showing the most outstanding places and scenes of interest in the United States. *Sponsor*: Greyhound Management, Inc., Cleveland, Ohio. *Comment*: Available for showing, without cost, to schools, fraternal groups, clubs and societies. Screen, projector and sound attachment accompany film. 35-minute sound motion picture in Technicolor. (Wilding Prod.)

Trucking and Transportation
Title: "Singing Wheels." *Subject*: Motor truck uses by agriculture and industry, and in national defense. *Sponsor*: Department of Commerce, U. S. Government. *Comment*: 23-minute sound motion picture. (*Produced by Wilding*). Distributed by Automobile Manufacturers' Association, Washington, D. C., state trucking associations and university film libraries free of charge.

2 REASONS FOR LEADERSHIP

• LOCATION

Convenient access to Chicago's principal wholesale, retail and financial centers as well as all principal rail terminals is an important advantage of LOCATION at Twenty North Wacker Drive. Here, at the heart of all Chicago business, Twenty North Wacker towers high above surrounding buildings, offering the additional advantage of light and air on eight sides. At its doors, every form of local transportation is available to bring customers, employees and executives to their office headquarters without delay.

• FACILITIES

Modern business today demands the ultimate in facilities for sales gatherings, conferences as well as the utmost in efficiency and economy of office layout. Ideal working conditions are provided by a maximum of window area and uncongested surroundings. Studio theatres for meetings, exhibits, etc., as well as luxurious club floors are available to residents at Twenty North Wacker Drive. Service facilities, modern restaurants and well-trained personnel are other unexcelled advantages. Yet rentals are moderate . . . in keeping with the times.

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THE PRESIDENT — MR. JAMES C. THOMPSON

THE CENTER OF CHICAGO BUSINESS • THE CIVIC OPERA BUILDING

0 NORTH WACKER DRIVE

IDEAS, like pictures are made up of lights and shadows.

Let us translate the ideas YOU create to the Screen as YOU visualize them.

Experience of twenty years in all phases of major motion picture production is the rock on which Adverti-Films is built. It is *your* guarantee of an effective blend of *selling* and *entertainment*.

ADVERTI-FILMS

"Timely as the next tick of the clock"

1585 Cross Roads
HOLLYWOOD

John J. Boland
Producer-Director

Neil Cameron Smith
In Charge of Production

THEATRE RELEASE

(*Continued from Page* 16)

ple throughout the country emphasizing the linkage of good health and proper nutrition. It should be pointed out that the necessity for popular nutrition education had long been recognized by health and medical agencies — including the sponsors of *Proof of the Pudding*. It was the National Defense program however, that gave impetus to the campaign that is now under way. *Proof of the Pudding*, along with nutrition leaflets, posters, and other publicity media, will constitute an important part of Uncle Sam's efforts to interpret nutrition knowledge to laymen in terms that can easily be comprehended and applied for health.

Nutrition Difficult Subject

The production of a film on an exact science such as nutrition, is fraught with more difficulty than that which attends the filming of pictures on more popular themes. To begin with, the subject matter is difficult to dramatize. Hence a scenario writer, when faced with such a subject is tempted to take liberties here and there or to elaborate more than is necessary on certain points in order to infuse his script with the element referred to as "good theater." So the scenario writer—striving for dramatic effect — and the nutritionist — "standing pat" for scientific accuracy—must necessarily collaborate on many points and pool their respective talents and ideas to produce a picture which has the combined virtues of accuracy and entertainment. That this has been achieved in *Proof of the Pudding* is borne out by the comments that have greeted the film upon its initial showings. Nutritionists, and scientists in other fields, have found the film "accurate and educationally constructive," while critics of the motion picture trade press have termed it "a good box-office draw that is entertaining and skillfully produced." So it is possible for education and entertainment to have more than a speaking acquaintance!

In brief *Proof of the Pudding* tells what every American housewife should know about feeding the family. This message is "put over" through a number of varied sequences, each of which emphasizes an important fact on nutrition. The opening sequence takes place in the kitchen of a zoo where food for animals is being prepared.

Animated Charts Used

As the scene shifts to shots of various animals, the narrator explains the fact that zoo animals are scientifically fed to insure their health. Animated charts and diagrams are introduced following the zoo sequence. These charts list the foods that are necessary for good health and show the amounts of each required. The action then proceeds to a nutrition laboratory where properly fed white rats and improperly fed rats are exhibited to illustrate the effect of good nutrition versus poor nutrition. This sequence also emphasizes that our knowledge of nutrition is based on scientific data. The practical application of proper nutrition is demonstrated in a doctor's office during the course of a health check-up on a child whose sound physical condition is due to proper feeding.

Narration by Alan Kent

The varied but well-knit sequences of this film are skillfully held together by a running commentary narrated by Alan Kent and the result is a picture that strikes a particularly nice balance between education and entertainment.

Proof of the Pudding was filmed for the sponsors by Paramount Pictures, Inc. The scenario was written by Justin Herman who is noted for his work in the short subject field. Leslie Roush, recipient of a recent Academy award, handled the direction. The picture was photographed in Technicolor under the supervision of Natalie Kalmus. The facilities of Paramount's Eastern studio were utilized for production purposes and professional actors were used in the cast. The film had its first public theater showing in Radio City Music Hall in New York City where it played for several days to appreciative audiences. Other leading theaters and theater circuits are now cooperating with the Metropolitan and the Public Health Service in presenting the film to the public. *The picture is not available at present for nonthentrical purposes.*

In line with its established film policy, the Metropolitan charges no rental fee for *Proof of the Pudding*. Transportation charges are paid both ways and certain publicity materials, including a one sheet, a window card, a broadside, and a press book are available.

COMING ATTRACTIONS:

★ *A 1941 Survey on Developments in Sound Slidefilm Production*

★ *Films and the Church: Many new subjects and their purposes*

★ *Screen Advertising: An Analysis of its Sales Results & Records*

Tested on the Firing line

An Actual Report on Amprosound Projectors After 2 Years Hard Usage

HEADQUARTERS SPARTA CCC DISTRICT
Office of the Chaplain
Sparta, Wisconsin

The Ampro Corporation, May 29, 1940
2839-51 North Western Ave.,
Chicago, Illinois.

My dear Mr. Monson:

It has been two years since we placed our order for Ampro projectors for use in the camps of the Sparta CCC District. The projectors have proved to be all we had hoped they would be, in the matters of service and dependability. After two years, repairs are still limited to minor adjustments.

The projectors have proven themselves to be extremely simple in operation, presenting little if any difficulty to the enrollee operator. They do not damage film beyond ordinary wear. The sound reproduction is excellent and consistent.

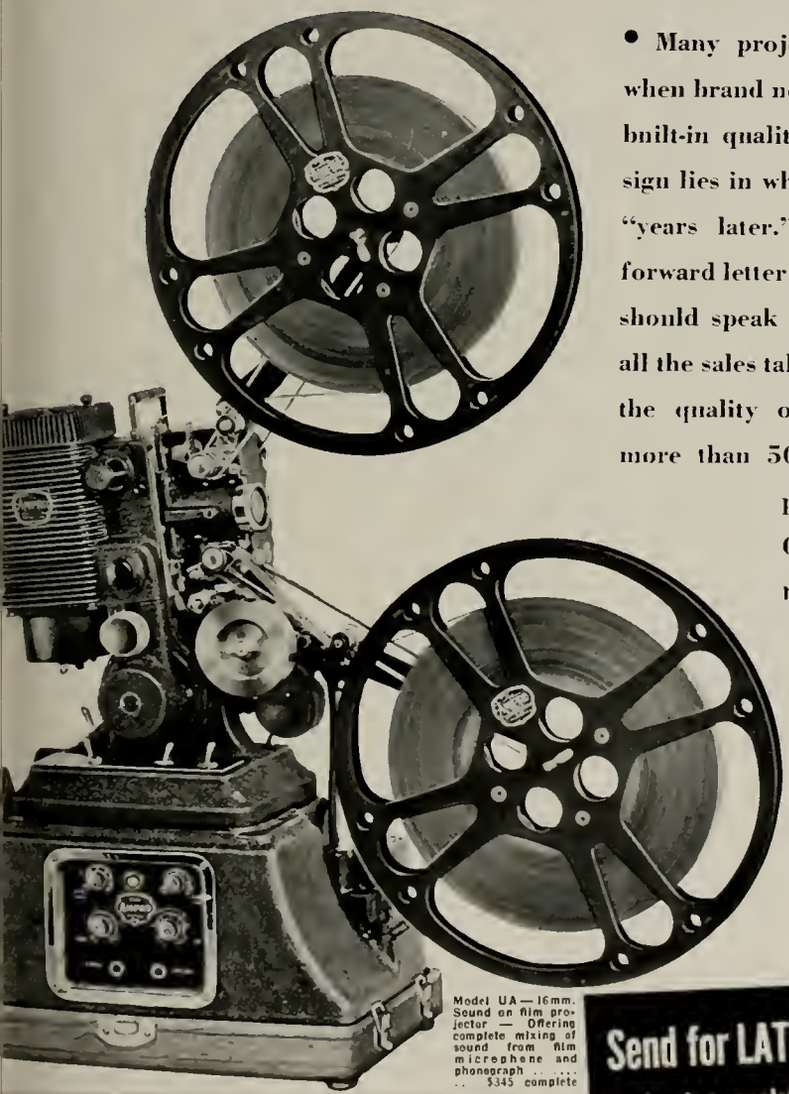
We have never regretted placing our order with you.

Yours very truly,

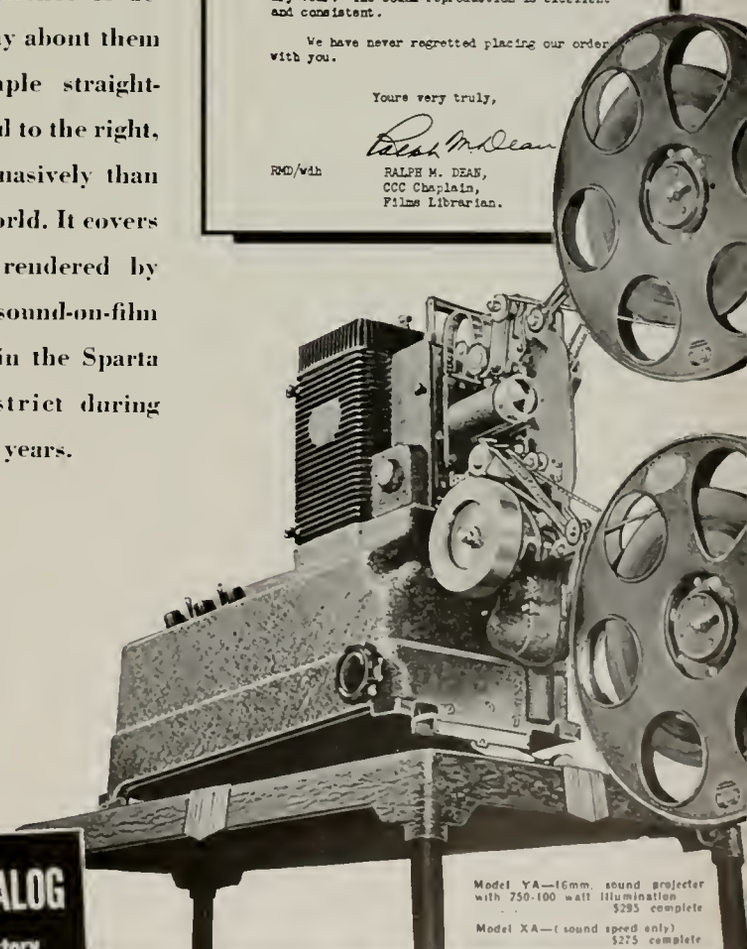
Ralph M. Dean

RMD/wdh RALPH M. DEAN,
CCC Chaplain,
Films Librarian.

• Many projectors appear attractive when brand new. The real test of their built-in quality and excellence of design lies in what users say about them "years later." The simple straightforward letter reproduced to the right, should speak more persuasively than all the sales talk in the world. It covers the quality of service rendered by more than 50 Ampro sound-on-film projectors in the Sparta C.C.C. District during the past 3 years.



Model UA—16mm. Sound on film projector — Offering complete mixing of sound from film microphone and phonograph . . . . . $345 complete



Model YA—16mm. sound projector with 750-100 watt illumination . . $295 complete

Model XA—(sound speed only) $275 complete

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showing complete illustrated story of Ampro's Fundamental Features and Accessories.

Ampro Corporation (BS 41)
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Gentlemen: Please send me your latest catalog giving full information on the Ampro 16mm. silent, sound and convertible to sound projectors—and the 8mm. silent projectors.

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City ..... State .....

AMPRO

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presents

The Fires Must Never Go Out

"Except in event of fire, tornado, earthquake or act of God" is not at all unusual as a reservation in business contracts. However, the Arkansas Louisiana Gas Co. wished its customers to know that even such major calamities do not affect the company's determination to give uniformly satisfactory service to the best of its ability,-always. "The Fires Must Never Go Out" tells a thrilling story. In this talking picture the Arkansas Louisiana Gas Co. dramatizes the courage and endurance of the company's employees supported by modern science which keep the company's service at the highest efficiency.

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★ **Wilmington** 922 Shipley Street *WIlmington 4-2401*

★ **Washington, D.C.** Transportation Building *REpublic 8036*

★ **Detroit** 2900 East Grand Boulevard *MAdison 2450*

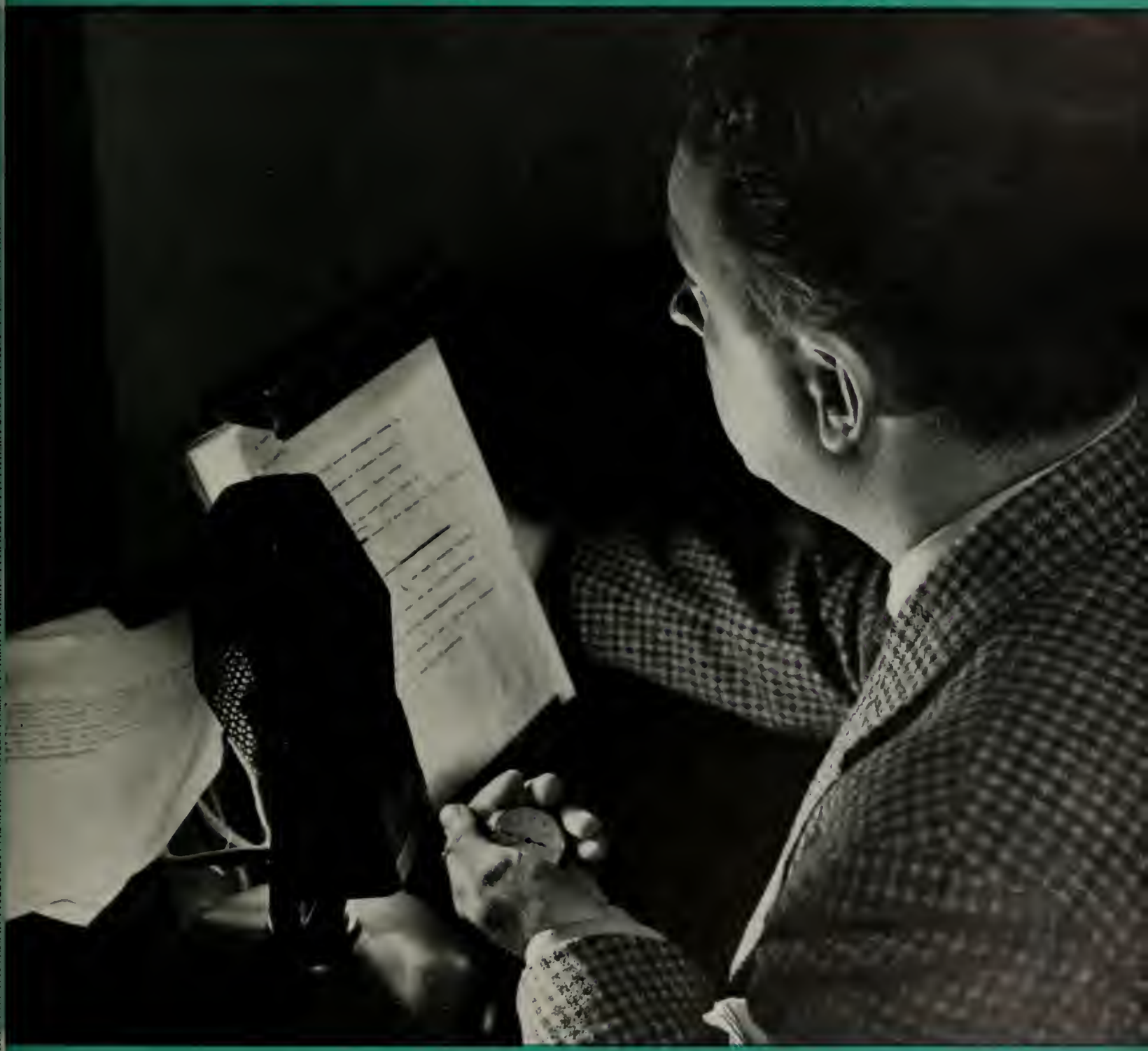
★ **Dayton** 311 Talbott Building *ADams 6239*

★ **Chicago** 230 N. Michigan Boulevard *STAte 6758*

★ **Hollywood** 7046 Hollywood Blvd. *HEmpstead 5[illegible]*

Business Screen

THE MAGAZINE OF COMMERCIAL AND EDUCATIONAL FILMS



No 5

IN THIS ISSUE: NEW STANDARDS FOR THE BUYER; 1941 SLIDEFILM REVIEW; THE DEFENSE MARKETS

VOLUME THREE • 1941 • SINGLE COPY FIFTY CENTS

MORE THAN HALFWAY

DEFT treatment and dramatic lighting contribute much to modern screen productions. Unusual effects receive competent support from the wide latitude and exact uniformity of Eastman negative films. They always can be depended upon to meet director and cameraman more than halfway. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee Chicago Hollywood

PLUS-X

for general studio use

SUPER-XX

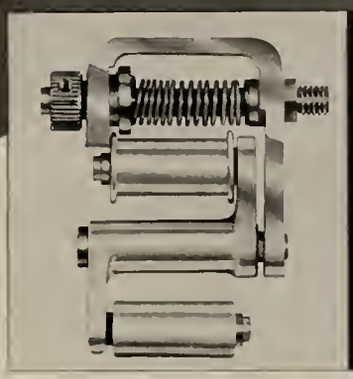
when little light is available

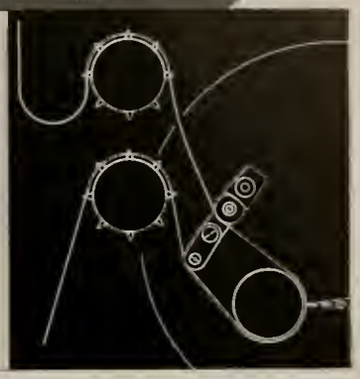
BACKGROUND-X

for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

NO "SOUR" NOTES WITH THE BELL & HOWELL *Filmosound*

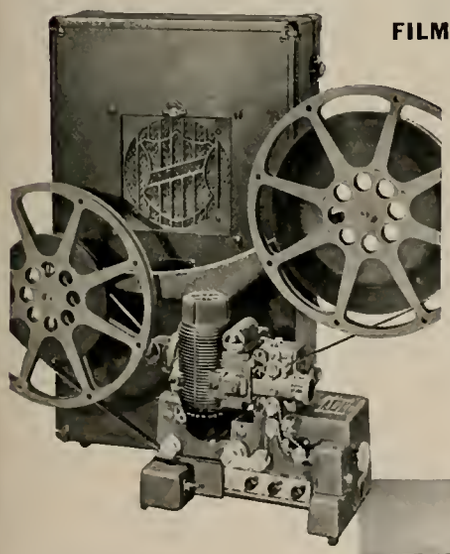




The B&H Oscillatory Stabilizer and (in diagram) its location in relation to sprockets and sound drum. The patented unit has *two* actions. First, it reduces film speed variations to a minimum by its snubbing action. Second, it then "short-circuits" any remaining film speed variations by employing the principle that equal and opposing forces counteract each other.

BELL & HOWELL Filmosounds prevent "sour" notes by maintaining, at the sound drum, the *unvarying* speed that is essential to faithful sound reproduction. One of the several precise mechanical devices which contribute to this perfection, and one of major importance, is the patented B&H Oscillatory Stabilizer, originated by and exclusive with B&H.

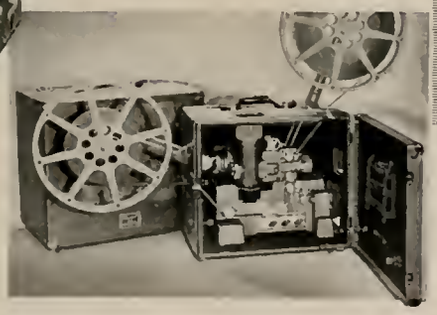
Arrange for a Filmosound demonstration and your ears will tell you why Filmosounds, the only 16 mm. sound film projectors with the Oscillatory Stabilizer, should present *your* business films.



FILMOSOUND "COMMERCIAL"

A compact, single-case, 16 mm. sound film projector offering the utmost in convenience and simplicity of operation for the busy salesman. It provides uninterrupted fifty-five-minute showings of theater quality in salesroom, showroom, hotel room, or moderate-sized auditorium. Has 750-watt lamp, powerful amplifier, speaker-hiss eliminator, "floating film" protection, and provision for using microphone or phonograph turntable.

Price, only **$276**



FILMOSOUND "UTILITY" ⟶

A compact, two-case, 16 mm. sound film projector with even greater audience-handling capacity than the "Commercial." It provides the correct operating speeds for both sound and silent films, so that silent films may be projected, too. Controls include a clutch, which permits prolonged projection of a single frame, and a reverse switch, which permits running film backward to repeat sequences. The price has recently been reduced to only **$339**

CARTOONS IN COLOR! For "sweetening" commercial programs, your sure-hit choice lies in *cartoon shorts in full color*, now available from B&H Filmosound Library. Send coupon for details . . . and, for quantity price quotations, indicate quantities of subjects and prints needed.

Why Are *Filmosounds* First Choice of Industrial Film Users?

It's because Filmosounds have definite *plus values* which repay their slight extra cost many times over. These extra values include:

PRECISION. Built by the makers of Hollywood's preferred professional equipment, Filmosounds have the precision that's required to provide the finest sound and picture reproduction.

DEPENDABILITY. Filmosounds are built to *continue* to give demonstration results through years of arduous service. They are easy for your representatives to operate. They assure you that the show *will* go on . . . and go on with the showmanlike smoothness that helps sales films *sell.*

STAMINA. For years most World's Fair exhibitors of sound motion pictures have used Filmosounds. Why? Because Filmosounds have *proved* their ability to stand up under the punishment of month after month of 12-hour-a-day operation.

Whether your need is for compact projectors for salesmen to carry, or for projectors capable of serving in the largest auditoriums, get the complete story of B&H Filmosounds. Use the convenient coupon. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

FREE BOOK... ***Showmanship, Today's Formula for Selling...*** briefly presents the facts every businessman should know about that effective selling tool, the motion picture. Send the coupon for your copy. With it we'll send you an informative circular, *How Business Movies Tell and Sell.*

BELL & HOWELL COMPANY
1808 Larchmont Ave., Chicago, Ill.

( ) Send 36-page, Illustrated booklet: *Showmanship, Today's Formula for Selling* and new circular, *How Business Movies Tell and Sell.*

Send details on Filmosound "Commercial" "Utility"

( ) Send data and prices on cartoon films. We may need about ..... prints each of ..... subjects.

Name ..... Title .....

Company .....

Address .....

City ..... State ..... BS NO. 3-41

PRECISION-MADE BY

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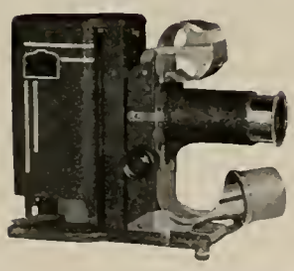
Show Your EMPLOYEE-TRAINING SLIDEFILMS WITH SVE PROJECTORS

S. V. E. Projectors have been serving industrial film users for almost two decades. They are standard equipment in all leading sound slidefilm units. Their patented light system provides maximum illumination over the entire screen area, assuring brilliant, clear pictures. For your contact salesman, for employee training, or for continuous automatic showing of slidefilms at conventions use time-tested S. V. E. Projectors.

S. V. E. PROJECTOR MODEL Q.

For showings to small groups and for use by contact salesmen, this compact 100-watt unit offers many advantages.

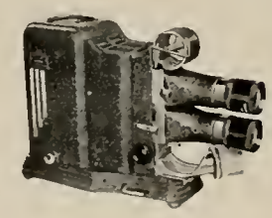


S. V. E. PROJECTOR MODEL G, 300 Watts, for Large Audiences.

This powerful projector for single-frame slidefilms provides not only brilliant illumination for presentations in halls, auditoriums, and large classrooms, but also utmost convenience. It has as standard equipment the patented S. V. E. Rewind Take-Up, which rewinds the film in the proper sequence as it is being shown.

NEW S. V. E. PROJECTOR, MODEL SA, For Polaroid* 3-Dimension Pictures.

This projector shows brilliant life-size images that have not only height and width, but also depth. One projector (not two side by side) projects the pictures from a single strip of film. The Model SA uses two lenses and a new specially designed double filament lamp.



** T. M. Reg. U. S. Pat. Off. by Polaroid Corp.*

The complete S. V. E. Projector line includes styles for showing both filmstrips and slides, for slides only, and for filmstrips only.

Write Dept. B for S. V. E. Projector Catalogs now!

SOCIETY FOR VISUAL EDUCATION, INC.
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The WASHINGTON SCENE

By Arnold Kruckman

● Washington, D. C.—Nathan D. Golden, one of the most widely known Federal Government officials intimately identified with motion pictures, has a new job. The former Division of Motion Pictures in the Bureau of Foreign and Domestic Commerce has been abolished, along with the 24 other divisions of the Bureau. Five new Divisions have been set up in their place. The underlying purpose of the reorganization is to make the whole Department of Commerce more immediately responsive to the needs of your domestic business.

Mr. Golden started in the Department of Commerce as the expert on motion pictures under Herbert Hoover. In those days the emphasis properly was placed on foreign commerce.

When the shift was made the other day the change was focussed about 95% on domestic commerce, practically reversing the former policy. The new organization has brought into existence a Division of Regional Economy, Division of Research and Statistics, Division of Commercial Economics, Division of International Economy, and a Division of Industrial Economy.

Is Federal Consultant

Mr. Golden is attached to the Division of Industrial Economy as a Consultant. As a Consultant he experts for all agencies of the Government on all phases of motion picture industries, on amusement industries, and on printing, publishing, distilling and brewing. It will be his job to give the people of the industries out in the field such counsel and information as they may require, and at the same time he will be expected to give the same kind of counsel to Government officials whenever there is need. In effect, he becomes the channel of sympathetic and understanding communication between industry and Government.

In June, Mr. Golden starts out on a swing around the continent to visit all centers of the motion picture industry. The purpose is to bring the Federal Government intimately into your office or your laboratory or your factory, on an informal basis. You can tell Mr. Golden your troubles and he will earnestly try to help find a solution. At the same time, he hopes, and Secretary of Commerce Jesse Jones hopes, you will cooperate in providing the information the Government needs to make this liaison between industry and Government more effective. If you wish to confer with Mr. Golden while he is in the field, write him and let him know. Address him at the Department of Commerce, Room 3510, in Washington, D. C. He will be glad to hear from you, and he will let you know when he will be in your region.

Agriculture Produces

♦ The most complete film production agency in the Government is the Motion Picture Extension Service of the Department of Agriculture, headed by Raymond Evans, as Chief and C. A. Lindstrom as Assistant Chief. It has a staff of 25, and it does the whole job, from the script to the finished film. It has 5 cameramen, a fine and completely equipped laboratory, and its facilities are sometimes used by other Government agencies. Chief Evans, however, is not very enthusiastic about lending his facilities to any agency because the huge Agricultural Department demands all the resources and energies of his Service. It has just finished for the AAA a film by Edgar Peterson titled *Harvests for Tomorrow*. The three-reel picture is a story of the pasture and grasslands of New England. Those who have seen it say it is an extraordinary production. Frank Craven is the narrator and John L. Finckel provides the music. Incidentally, Chief Evans is a very sincere and enthusiastic reader of Business Screen Magazine. He says it is the answer to a long-felt need. Mr. Evans finds in Business Screen Magazine information about equipment and services he says he can get nowhere else.

Interior's "Hydro"

♦ Ray Dame, Chief, Photo Section, Department of Interior, who is head of the only other civil agency in the Federal Government which

(Please turn to page eight)

Cover Illustration by Underwood and Underwood for Sound Masters, New York City

Business Screen Magazine, issued by Business Screen Magazines, Inc., 20 North Wacker Drive, Chicago, on May 17, 1941. Editor: O. H. Coelln, Jr.; Art Director: Dan Runyan. Eastern Editor: Robt. Seymour, Jr.; New York Offices: Chanin Bldg., Phone Murray Hill 4-1054. Western Editor: H. L. Mitchell, 2469 Hill Street, Huntington Park, Calif.; Phone LAfayette 4668. Washington Correspondent: Arnold Kruckman, Burlington Hotel, Washington, D. C. Acceptance under the Act of June 5, 1934, authorized February 20, 1939. Issued 12 times annually—including 4 special numbers (not circulated in the business field). Subscription: $2.00 for 8 business numbers; Foreign and Canada $3.50; Single Copy 50c.
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To Business Executives with the courage to plan

THREE YEARS AHEAD

PROOF

If you want proof that Caravel Plans get results, check with

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OR ANY OTHER CARAVEL CLIENT

REGARDLESS of the extent to which your company is occupied with work for national defense, it is surely the part of wisdom to start planning for what may happen one year, two years, even three years from now . . .

While we are devoting part of our efforts to promoting and producing vocational training films to speed defense, we are also helping a number of large business organizations prepare for all-out competition in the years ahead

—By devising long-range *training* programs, to keep far-flung sales and dealer organizations ready to do a top-flight selling job whenever the signal flashes.

—By promoting long-range *educational* programs, to create a better understanding on the part of high school and college students (and their parents) of the many benefits which come to them as a result of the specific services of American business institutions.

Both of these programs are designed to meet problems that are bound to become increasingly perplexing; and since they cannot be escaped, it is surely good judgment to anticipate them with a plan that can be quickly adapted to each changing situation.

May we tell you more about these plans—and from our many years' experience suggest how they may contribute to the solving of your long-range problems? A letter entails no obligation—and it may prove very well worth while.

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black and white or colored film slides

You have the advantage of remote "push-button" control. Slides change in a split second, by a light touch of the button you hold in your hand. You have, too, the advantage of interchangeable magazines, each holding 48 2" x 2" glass slides. You have a projection machine whose wattage potential makes it possible to project slides in an office or a large auditorium with equal clarity, brilliancy, sharpness of detail. You have equipment that may be set at "automatic control" with slides changing perfectly at set intervals without any personal supervision. All these features, plus low mass production prices, make Selectroslide equipment stand out brilliantly from all other projection machines.

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ADVERTISING: Advertising opportunities with Selectroslide equipment are limitless. Advertising in hotel lobbies, theater lobbies, cocktail lounges and transportation terminals, only a few of the possibilities.

SELLING: Ideal for strong, dramatic, visual presentations to clients, to jobbers and dealers. Good-will sales talks to the consumer are often illustrated with Selectroslide equipment.

LECTURING: Because the mechanism of the Selectroslide is so accurate, so precise, it is excellent for lecture purposes. Colored pictures are projected with sparkling clarity.

DISPLAY: Selectroslide was used extensively by nationally famous industries in exhibits at both the last World's Fairs. Now used for window displays all over the country with crowd-stopping effects.

Write Today For Free Catalog S-15

Selectroslide

***Manufactured by* SPINDLER & SAUPPE**
86 THIRD STREET - - - SAN FRANCISCO
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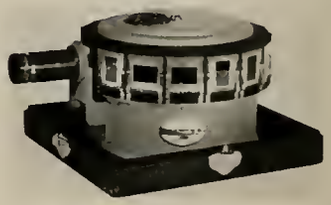
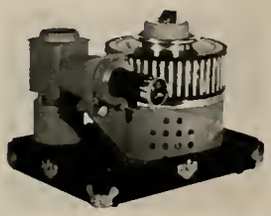
SELECTROSLIDE JUNIOR

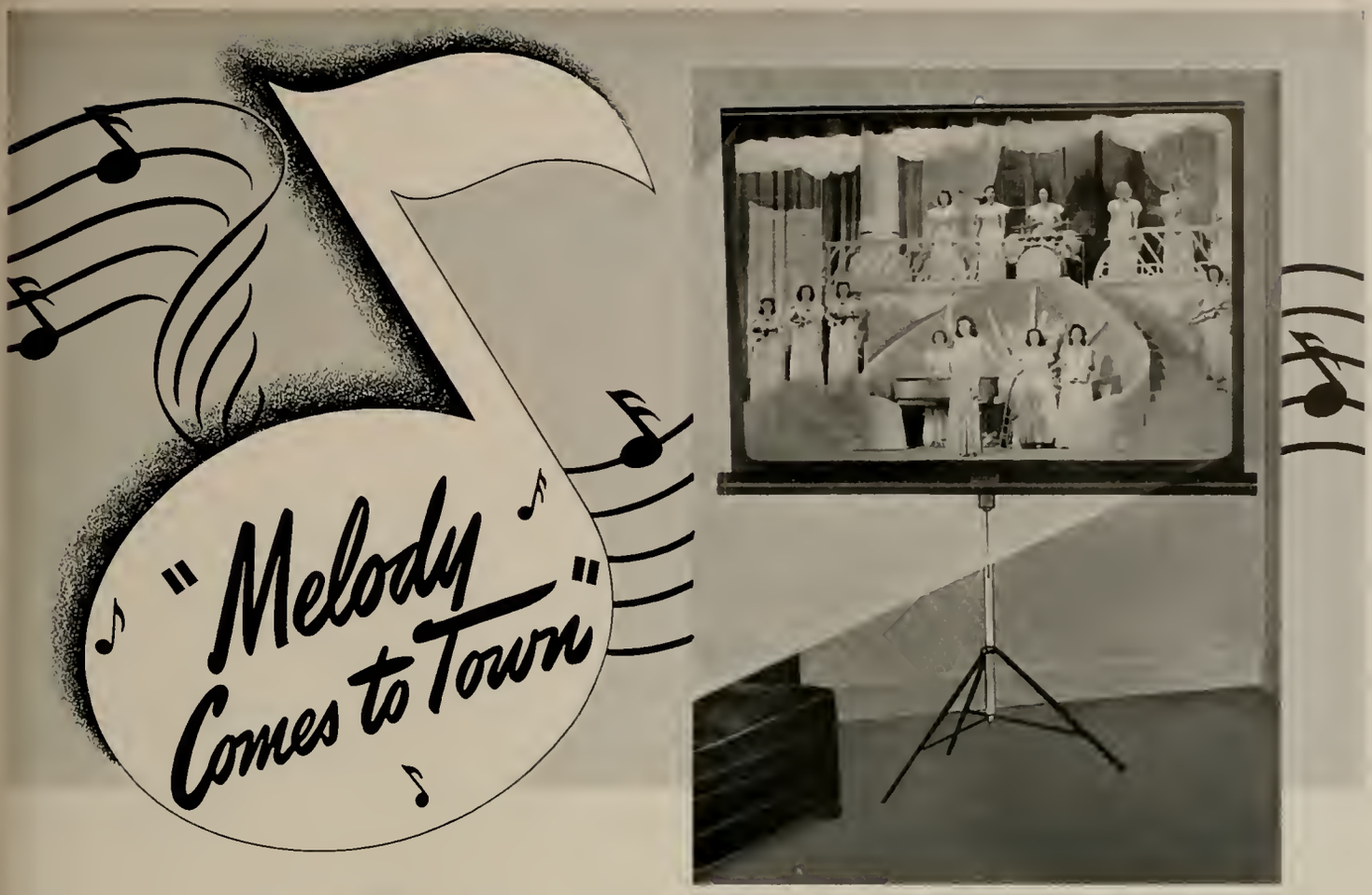


Single unit, miracle of compactness. Holds 16 slides. Set automatic as well as remote control. Smaller, lighter, inexpensive equipment.

COMPACT SELECTROSLIDE



Lightweight, easily portable. Built-in projector, specially designed for advertising and sales promotion. 200 watt bulb. Forty-eight slides, interchangeable magazine.



ON DA-LITE SCREENS *Chosen by* DEERE & COMPANY

(Reg. U. S. Pat. Off.)

FOR ITS SPARKLING NEW MUSICAL FILM

Scene from "Melody Comes To Town" shown on a Da-Lite Model B Screen. This map-type hanging screen has Da-Lite's famous Glass-Beaded surface, spring-roller-mounted in a metal case, to protect it from dust when not in use. All sizes of Da-Lite Model B Screens have recently been reduced in price.

Packed with sentiment, laughs and thrilling music, "*Melody Comes to Town*," is certain to provide royal entertainment for everyone who sees it. This new sound motion picture was produced in Hollywood, by Wilding Picture Productions, Inc., with a popular Hollywood cast. It is one of five films recently produced for Deere & Company for its 1941 Sales Season. . . . . To insure perfect projection and thus get full value from its investment in these five films, Deere & Company is showing them on Da-Lite Screens. . . . The Da-Lite Challenger (shown above) is one of several models Deere & Company is using. The *superior light reflective qualities* of the Challenger's specially processed *Glass-Beaded surface* produce sharp, brilliant screen images. Its simplified "*all-in-one*" construction and many other advanced features provide *maximum convenience*. The Challenger can be set up any where in 15 seconds. Ask your supplier about Da-Lite equipment. Write Dept. 5BS for Catalog.

THE DA-LITE SCREEN COMPANY, INC.

2723 NORTH CRAWFORD AVENUE · · CHICAGO, ILLINOIS

(Continued from page four)

has a complete unit for production of motion pictures, also, naturally, says the kindest sort of things about BUSINESS SCREEN MAGAZINE. Like others he says the periodical is realistically a thing of practical value to him: and in reporting these ideas here, with permission, it should be made clear this correspondent does so on his own initiative, without the foreknowledge of the Editor, and the correspondent is deeply impressed with the sincerity of the sentiment of the persons who volunteer the endorsement. It is genuinely an unusual experience in writing trade paper news reports.

Dame is particularly interested that his professional friends should watch for *Hydro*, the latest Interior production. It shows how the massive power developed at Bonneville, in Oregon, on the Columbia River, puts into use the vast resources of lumber, metals, and other natural resources in the Pacific Northwest. It is a three-reeler, with color, and music, the script by Stephen Kahn, and direction by Gunther Fritsch. Dame, with his organization of 2 cameramen and 18 other personnel, is now engaged in scoring a number of revived films for use in South America. They must be done in Spanish and Portuguese. The difficulty in Government is to secure the men who can speak idiomatic foreign languages, who know North America so they can make graphic comparisons between South American outstanding interesting points and similar points in North America, and who can be employed at the salaries the U. S. Civil Service allows for the job. Usually the Civil Service pay-rate is less than half they can get in private employment.

Army's 400 Theatres

♦ The Army Motion Picture Service, R. M. Murray, general manager, Room 400, Tower Building, Washington, D. C., operates a chain of 400 picture houses in the posts, army bases, Air Corps stations, camps and cantonments, scattered around the United States, its Territories and Possessions. Each house has at least two 35 mm projectors.

There are now actually 240 Army theaters in operation. The other 160 houses will be in operation within 90 to 120 days. Mr. Murray states contracts have been made for the supply of all projectors. There is, however, apparently some question about the actual status of the contracts. It is possible there may be a need for additional equipment.

There will definitely be need for more equipment when the Army is

The WASHINGTON SCENE

enlarged. In the near future the present personnel of 1,400,000 is to be expanded to 2,600,000 or 2,800,000, if the plans under discussion among members of Congress are crystalized.

The Army Service is over 20 years old. It operates the Army theaters in every Army unit. It books all features and shorts and newsreels from the standard sources exactly like the socalled neighborhood theater. Its expenses are defrayed by the fee charged the soldier for admission. He pays 20c cash at the door, or buys a book of coupons which reduce the cost to 14c per admission. The theaters seat from 300 to 1,500 persons. The theatrical service employs nationally about 3,000 persons. The average of 7 personnel per theater are soldiers. The other two hundred are civilians, including Mr. Murray who served in the Army during the World War, and, as a professional showman was invited to remain in charge of this part of the Army's welfare work.

Mr. Murray supervises the buying, although the formal procurement process is consummated through the Signal Corps. The Signal Corps also purchases the projectors for the Recruiting Service of the Army, and the projectors for the Training Section. It is estimated roughly the combined needs of these services will exceed 1,000 projectors. It is not possible to determine how many new projectors are required at this time. Recruiting and Training services use the 16 mm projectors. Some are purchased through the Procurement Division of the Treasury, others directly by the Signal Corps.

Procurement acts as purchasing agent for all projectors used by civilian agencies of the Government. These agencies almost without exception use 16 mm equipment. Bids usually are invited twice a year, and a schedule of needs thereupon is published by the Division. The agencies of the Government which require 16 mm projectors when they need the apparatus simply make requisition of the number they want under the published schedule at the price indicated in the schedule. The 35 mm projectors are bought on open requisition; that means no contract has been let to any bidder on any existing Procurement schedule. It is explained the purchase of 35 mm equipment is relatively small.

Film on Subcontracting

♦ Arch A. Mercey, of the President's immediate staff in the Office of Government Reports, has just finished a 10-minute one-reeler, *Farming Out Defense Contracts*. It shows how the country is getting ready for the Big Job in small machine shops, particularly in making airplane motors and sheet metal work. The subtitle defines the picture as the story of *Subcontracting —Bits and Pieces*.

Social Security Releases

♦ Wendell S. Gibbs is Chief of the Radio and Motion Picture Section, Social Security Board in Washington. Part of the Social Security program coordinates with the National Defense agencies. These Social Security films, 16 mm, either color or black-and-white, usually are two reelers. Two items were released in April. The emphasis in these pictures usually is on employment, and on the problems innate in the Social Security program. They are distributed, in lots of several hundred prints, through the 500 offices of the Social Security Board around the country, and are shown at labor meetings, in Social Security assemblies, Kiwanis Clubs, and similar outlets.

Treasury Now in Films

♦ The latest film addition to the Federal Government is in the Treasury, where the Defense bonds and stamps sales are being picturized under direction of Howard Dietz, author, playwright, song-writer, and publicity man for Metro-Goldwyn-Mayer by whom he was loaned to the Treasury. He is assisted by Carlton Duffus of the same studio.

Check these results—

OF THE SLIDEFILM "MAKING COWS PAY" PRODUCED FOR ALLIED MILLS, INC.

Here Are Typical Comments From Field Representatives:—

"A dairyman stated our picture told a complete story in 25 minutes, whereas competitive salesmen took up half a day of his time."

"Most effective merchandising help we have ever had. . . . The picture played a very important part in helping us make sales and put over our feeding program."

"The slidefilm gives dealer employees the information effectively in a few minutes and is far superior to any method we have had in the past for training men."

Burton Holmes Films is now producing a second sound slide film for Allied Mills, Inc.

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PRODUCERS OF MOTION PICTURES AND SLIDEFILMS FOR INDUSTRY

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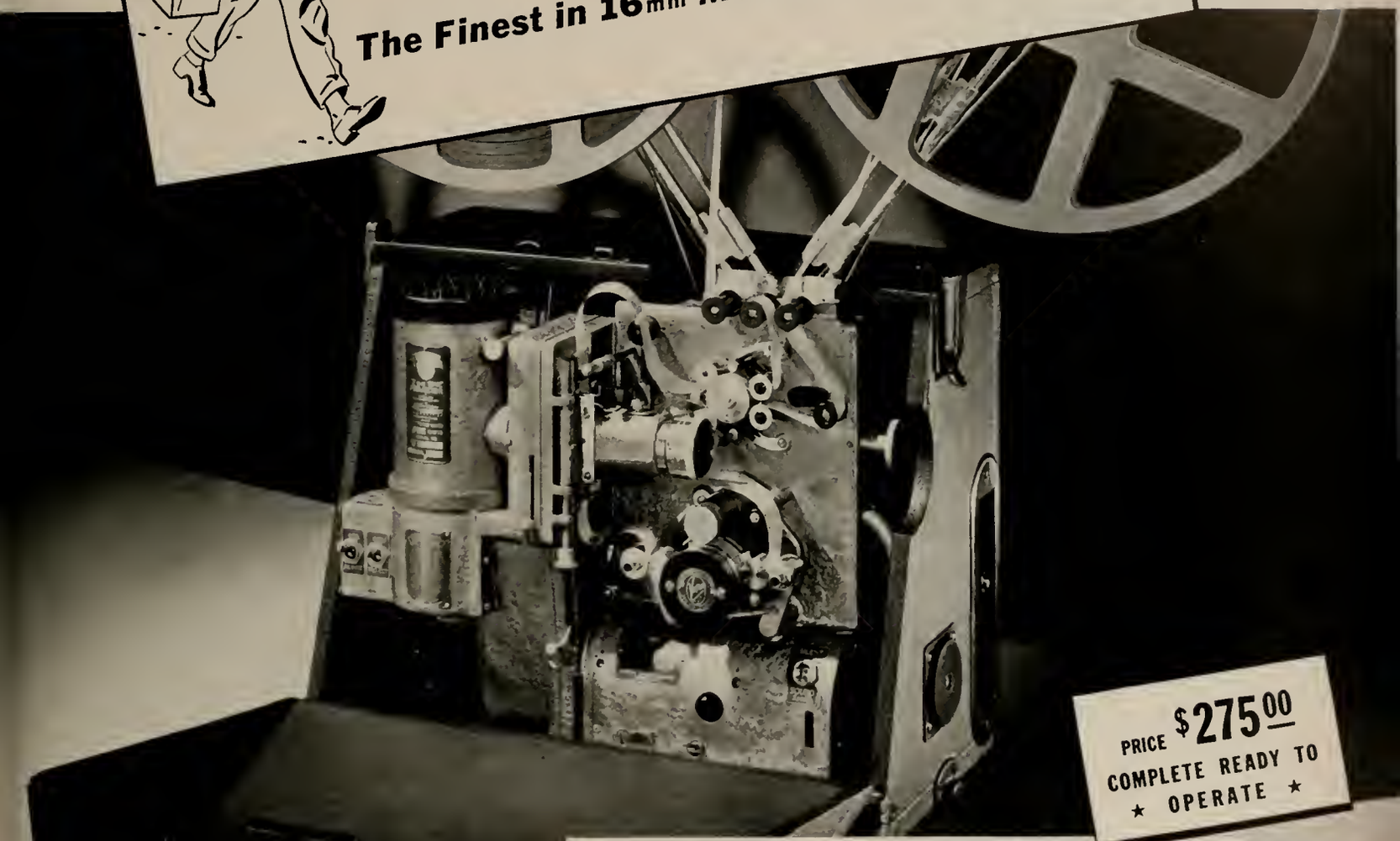
DESIGNED FOR YOUR SALESMEN

"THE NEW VICTOR 41 FOR '41"

The Finest in 16mm Motion Picture Projectors



PRICE $275.00
COMPLETE READY TO
★ OPERATE ★

Most Portable ★ Easiest Operation
Greatest Film Protection

You will win the thanks of your salesmen — and orders from your customers by selecting the New Victor 41 Animatophone for your sales work. Every salesman will delight in its easy portability and dependable, easy operation — its picture clarity of your splendid products and ingenious manufacturing processes — its true sound reproduction of your sales manager's voice. See Victor's remarkable demonstrations. Write for details today, to Dept. E-1.

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Distributors throughout the World

GET THEIR

Friendly Attention

—POSITIVELY!

Your product, or your client's product, likely is designed for a specific market. If it's farmers, for instance, you want to sell *that* market and sell it hard. That's one of the big reasons for using a sales message on film—to get the undivided attention of specific prospects.

But can you be sure your talking picture will be *screened* in the right place, before the right audiences, at the right time?

Now it's easy and positive. You select the localities, the audiences, and the time, and let MODERN control the showings. The MODERN plan assures proper screening of your sound film and dependable reports on *who, where, when* and *how many* of *each audience.*

What does this complete service cost? How much does it pay!

GET THE FACTS!

The records of our film distribution and showings will open your eyes to the advantages of talking pictures shown by the MODERN plan. Investigate fully, now, for your present and future films. Phone CIrcle 6-0910 in New York or write us today.

Reg. U. S. MODERN TALKING PICTURE SERVICE Pat. Off.

MODERN TALKING PICTURE SERVICE, INC.

9 ROCKEFELLER PLAZA • NEW YORK, N. Y.

STANDARDS FOR THE BUYER

A Special Report

* * *

on the Vocational Training Film Program of the U. S. Office of Education

WASHINGTON, D. C.—The vocational education motion pictures, in process of making under the sponsorship of the U. S. Office of Education, are regarded as a new adventure in Government film business. Dr. C. F. Klinefelter, assistant to the U. S. Commissioner of Education, says production arrangements are based upon the faith that there is integrity and honesty in the everyday transactions between the Government and business men.

In a sense these pictures are a yardstick of commercial intelligence: they are really milestones in more ways than one. They represent an entirely new way of making motion picture contracts, and they furnish what the Government considers a model for future film production contracts. The essence of the incident lies in the fact that both the manner of making the contract and the form of the contract itself is a pacemaker for all those who sponsor business films, and even may be the breaking of new trail for the way of establishing criteria in many other lines.

New Formula Is Established

It is particularly fortunate that this unique experience should happen in the commercial motion picture industry. It is also especially noteworthy that the people in the Treasury Procurement Division should feel that the results of this bidding competition are almost without parallel.

The specifications are considered in Washington as a model for a long time to come in negotiating contracts for production of commercial films. They are unique for their clarity, precision, and for their comprehensive character. They leave nothing out that should be included in such specifications, and they define everything so simply and so clearly that the very job of putting them into words itself is a notable achievement. Every business man who sponsors films, or who makes films for his own purposes, should study those specifications. A copy is undoubtedly available to any one who really wants one if he will write to Mr. Clarence O. Sayler at the Procurement Division, Treasury Department, Washington, D. C.

These specifications, or bid-invitations, will serve as a model Government formula hereafter. They follow the years of groping and uncertainty that has characterized the business aspect of making Government motion pictures. This fogginess was not due to the absence of a sincere desire to find a workable formula. It just happened that until the U. S. Office of Education job came along there never was a careful, concentrated, unified effort to think the problem through to its final word. The urgency of the defense effort, and the combination of unusual men in the Government and outside of the Government in the industry, produced the result.

Sets Standard of Cooperation

The formula means that Government may purchase motion pictures reasonably, *not cheaply*, that it may practice proper economy, but not penny-pinching stinginess or extravagance. It provides a sound, sane method by which the Government may indicate what it wishes to spend and find out what it may get before it adventures on an unlimited enterprise. The same formula clearly permits the motion picture producer to determine what he may decently do for the money he has to spend. *It makes the job cooperative as well as competitive.* It is a blending of intelligent cooperation and competition. One limits the other. Too much competition is a cut-throat business, and too much cooperation kills initiative. They are very hopeful here that the larger aspects of this experiment will have profound effects upon the whole socio-economic system of this country. It is very realistic, very practical, very business-like, and at the same time it is idealistic *but not starry-eyed.*

Ends Extravagance in Costs

There is no doubt that these U. S. Office of Education specifications wipe out the old system of boundless extravagance in producing Government pictures. The extravagance was not deliberate, nor was it basically improper. It was simply the absence of plan, the lack of clear, business-like, thinking. The motion picture was classified as an artistic irregularity, as something not subject to the controls and limitations of business. When a Government agency embarked upon a picture it expected to keep on spending without very much plan until the picture was finished. The principle was neither good for the picture business nor for the Government. But since it was considered inseparable from such indefinable enterprises like the motion picture it was regarded as a good outlet for WPA spending, for the boondoggling that supported the unemployed in the days when jobs were scarce. That is the reason for the large sums spent on some of the feature motion pictures of a few years ago that achieved some national reputation. Obviously this kind of production and spending could serve no good end for the commercial production business, for the business sponsor of a picture does not wish to buy things whose cost cannot be gauged accurately in advance.

On the other hand, seeking to avoid this extravagance, Government has bought production on a competitive price basis which proved equally unsatisfactory because they got pictures that were cheap in every sense of the word.

The new contract formula stated by the U. S. Office of Education has another aspect that should be most helpful to the business of commercial production. The new contract specifies financial responsibility. A producer must be able to prove his responsibility. If a producer cannot demonstrate ability to complete a program without help, the Government reserves the right to reject the bid. The Government does not look with favor upon *irresponsible* free lances. It knows that commercial sponsors have frequently had the experience of finding their productions at some advanced stage where the free lance ran out of funds, and the only way they could save their investment was to finance out of trouble the adventurer who could not live up to his promises.

Permanence in Staff and Facilities

This Government contract formula leads to the inevitable conclusion that producing organizations are dependable if they have permanent staff facilities, people who are trained as part of an existing and continuous organization, not units created in haste and hurry with the sponsor's money and on the sponsor's time. The new contract also provides that the producing unit have ample and abundant facilities—meaning cameras, sound equipment, lighting, directors and all the necessary professional help. It stresses that the professional help must be of indubitable professional quality, and that the equipment and facilities must be sound and well-maintained. All comers were permitted to bid but in doing so they represented that they were truly qualified with working capital, owned facilities, staff personnel, and by experience. (Ed. note: such representations seem to have been accepted at face value in this first transaction. Because of the exigencies of national defense it was felt that reliance could be placed on the patriotism of all bidding.) The bidders must be able to show that they had produced at least ten pictures of the same general character and quality as those defined by the specifications.

With the specifications came synopses covering five typical pictures, to serve as a basis for estimating costs. To steer clear of the pitfalls of competitive scenario writing, which so often

(*Please turn to the next page*)

BY ARNOLD KRUCKMAN • WASHINGTON CORRESPONDENT OF BUSINESS SCREEN

(*Continued from the previous page*)
has lead to mere typewriting contests without regard to relative ability to actually produce, each bidder was required to write instead a production treatment-outline of one of these five pictures, this outline to specify the number of scenes, the total number of camera angles, the amount and type of animation, sound, commentary, and dialogue.

Treatment had to be formulated according to pedagogical technique. Two basic camera locations were specified. The contractor was required to direct and produce: to furnish commentators and actors, sound effects and other details. He had to deliver a completed job. Each bidder was required to represent that he possessed ample net liquid working capital and banking accommodations. And each bidder was required to represent that his facilities were free from prior production claims by theatrical undertakings.

Films Needed Swiftly for Defense

"We consider the experience novel," declared Dr. C. F. Klinefelter. "The whole episode is unique. The bid-invitations and the process of finding the formulae for the bid-invitations is a departure from the usual. The whole experience is an effort to secure a meeting of minds on a basis of sincerity, integrity and complete honesty. We gathered in our conferences preceding the formulation of the specifications, and we cut through the conventional surface and got down to essentials. We sought to make films swiftly for the national defense, we sought to make good films, and we sought to make films that would do exactly what was needed: *teach*. Also we sought to make films without wasting money, but at the same time without mulcting the manufacturer who produced the film. We could, of course, have drawn up the usual iron-clad contract, the sort of contract that gets the absolute maximum performance for an absolute minimum of expense.

Common Ideal of Patriotism

"But as we sat around the conference table it became quite apparent that the representatives from the motion picture industry were animated by exactly the same ideals of honesty, sincerity, integrity and patriotism that possessed the rest of the members of the conference. They gave the best that was in them, their best thought, their most disinterested counsel, and their knowledge and professional talent. We learned naturally and openly that it would not be good sense to invite the lowest bids on the basis of price. We learned that the business of producing films would respond better, for itself and for us, if we frankly put the problem this way: given a certain amount of money we can spend, what can you give us? And the bid-invitations, the specifications, were devised along those lines. You will notice that the bid-invitations specify we can spend so much for this kind of film, and that we might spend so much for that. This formula was the fruit of the completely unanimous thought of the representatives of the motion picture business, of the U. S. Office of Education, and of the Procurement Division of the Treasury; and I am glad to say that the representatives of the Procurement Division, men who are used to all the twists and turns of hard-boiled business buying, were just as enthusiastic about the formula as the least business-like in the group.

First Pictures in Production

"I am frank to say we must still regard the incident as an experiment. It is obviously an experiment in a new way of doing business as well as in devising new specifications for the making of a motion picture film on a purely commercial basis. No experiment emerges from the realms of trial until the product is finished. We are now finishing only the initial step in the experiment. We are making the first two sets of five pictures each, and these will constitute the first ten of the series of 30 films. These first pictures in themselves are an extremely important link in the experiment. What Mr. Brooker and Mr. Barritt are now doing in Detroit and New York City, with the help of an advisory council of teachers in each of these cities, will give us the test tube for the rest of the series.

"We will take these first pictures and go over them with a fine-tooth comb for the bugs. We will not primarily look for motion picture flaws. We are quite sure the technology of production will be fine. The bugs we propose to hunt down are the mistakes of pedagogy, the mistakes of psychology, the errors of machine shop mechanics. We know that the motion picture producers will give us the best and the most we can buy for our money. What WE must do is to make certain that we also are providing the best that is in us and our associates.

Excellent Technical Staff

"I think we are particularly fortunate that Mr. Floyde E. Brooker, our visual education specialist, has the valuable help of Mr. J. W. Barritt. Mr. Barritt is an expert mechanic specialist who knows a machine shop, and the work of the people in a machine shop, as well as the motion picture producer knows the field of films and cameras and shooting angles. Mr. Barritt has written textbooks on the subject that are standard and respected in several countries. And I think he has the natural instinct of the teacher. We are very fortunate, also, in having the advantage of the counsel of Mr. Clarence O. Sayler, Purchasing Officer and Commodity Group Chief, of the Procurement Division. He has helped us through all the early stages of conference and study, and he has largely been responsible for drafting the specifications which have been found to be so satisfactory in crystalizing the work."

PRODUCER QUALIFICATIONS AS OUTLINED IN THE VOCATIONAL FILM SPECIFICATIONS

4. FINANCIAL RESPONSIBILITY

The bidder shall have ample net liquid working capital and banking accommodations in the name of his contracting company, and will be required to submit acceptable evidence thereof.

5. STUDIO AND EQUIPMENT

The bidder must have under his command, either by rental or ownership studio facilities adequate for the production he undertakes, and these facilities must be engaged under the terms and conditions which give the purchaser protection from the intervention of any priorities of theatrical undertakings, radio engagements or other conflicting interests. Such studios must be supplied with camera, lighting and sound equipment in current use and good maintenance.

6. PRODUCTION STAFF

The bidder must have at his immediate command a permanent staff consisting at least of production heads of the various departments involved in educational and industrial motion picture making.

7. EXPERIENCE

The bidder's personnel must be qualified by previous experience with work of the general character undertaken and with the special techniques required, for the particular responsibilities which they will be called upon to assume. The bidder must have had continuous experience in the business, during which time he must have produced at least ten motion pictures satisfactory to the purchasers that were of the general type and character of the work required by this invitation. Such experience is essential if product quality is to be maintained and production is to be scheduled in a way to assure full and satisfactory delivery on time.

● Having produced one of last year's outstanding commercial film attractions in the stellar-cast, entertaining sound motion picture feature *Blame It on Love*, the Hotpoint Company has blazed a new trail in the industry by undertaking a personal interview survey among women members of audiences who saw the picture under local retailer auspices last fall and winter.

The survey was undertaken under the direction of the sponsor's agency, Maxon, Inc., whose Chicago vice-president, Mr. L. J. Sholty, supervised both production and distribution of the picture. Following the agency's experienced procedure in previous surveys, the interviews were laid out on a carefully prearranged pattern, calculated to bring the most accurate results on a variety of subjects presented in a total of four hundred interviews.

Results Exceed Expectations

Results far exceeded any previous expectations. One hundred interviews were made in each of four carefuly selected towns where no previous local advertising had been featured to any degree. A minimum of three and, in at least one instance, *four* months had elapsed since the showings of the picture. Yet 24.2% remembered the title of the film; 88.8% said that they liked it; and 34.6% answered affirmatively to the statement "It made me feel that some day I would like to have a Hotpoint range!" A significant added factor was the 1.2% who were actually influenced to *buy* a Hotpoint range.

A final and conclusive result is contained in the percentages which affirm the retentive value of motion picture selling. To the query "What was the name of the range featured in the picture?" 60% correctly responded with the name Hotpoint. Eight other brands accounted for only 5.2%, while 34.5% said "don't know." This was considered a highly important question. Three months after having seen the picture, a high percentage of the audience could name the product.

Compared to Reader Surveys

One of the most significant features of the survey made on the Hotpoint film was in determining audience opinion, as well as reaction. Reader surveys of advertising give some indication as to the number of people who saw and read the copy but such surveys do not give any indication of the reaction or opinion of the readers. It is entirely possible to have an advertisement show a high reading and still not build good will for the company.

In the case of commercial films it is even more important that the audience like your efforts because the impressions people carry away are long lasting. The Hotpoint folks had heard favorable reports on their movie *Blame It on Love* from the field, from their dealers, from many of the customers. They were vitally interested in knowing what the public as a whole thought of the picture.

PERSONAL INTERVIEW SURVEYS SHOW HOTPOINT FILM RESULTS

A COMMERCIAL FILM AUDIENCE SURVEY

1. Do you remember the title of this picture?

	Newark, Ohio		Culver City, California		River Rouge, Michigan		Portland, Maine		Total	
	No.	%	No.	%	No.	%	No.	%	No.	%
Yes	19	19.0	20	20.0	15	15.0	43	43.0	97	97.0
No	81	81.0	80	80.0	85	85.0	57	57.0	303	75.8
TOTAL	100	100.0	100	100.0	100	100.0	100	100.0	400	100.0

TITLE REMEMBERED

Blame It on Love	9	9.0	—	—	7	7.0	40	40.0	56	14.0
Something About Love	9	9.0	11	11.0	4	4.0	3	3.0	27	6.7
Others	1	1.0	9	9.0	4	4.0	—	—	14	3.5
TOTAL	19	19.0	20	20.0	15	15.0	43	43.0	97	24.2

2. Did you like the picture?

	Newark, Ohio		Culver City, California		River Rouge, Michigan		Portland, Maine		Total	
	No.	%	No.	%	No.	%	No.	%	No.	%
Yes	95	95.0	79	79.0	82	82.0	99	99.0	355	88.8
Moderately so	5	5.0	19	19.0	16	16.0	1	1.0	41	10.2
No	—	—	2	2.0	2	2.0	—	—	4	1.0
TOTAL	100	100.0	100	100.0	100	100.0	100	100.0	400	100.0

3. What other products were featured in this picture?

	Newark, Ohio		Culver City, California		River Rouge, Michigan		Portland, Maine		Total	
	No.	%	No.	%	No.	%	No.	%	No.	%
Refrigerator	69	69.0	69	69.0	85	85.0	67	67.0	290	72.5
Ironer	10	10.0	7	7.0	7	7.0	48	48.0	72	18.0
Washing Machine	3	3.0	8	8.0	11	11.0	45	45.0	67	16.75
Mixer	9	9.0	40	40.0	3	3.0	1	1.0	53	13.25
Water Heater	12	12.0	16	16.0	6	6.0	16	16.0	50	12.5
Dishwasher	5	5.0	5	5.0	6	6.0	32	32.0	48	12.0
Roaster	4	4.0	1	1.0	10	10.0	—	—	15	3.75
Toaster	2	2.0	8	8.0	2	2.0	—	—	12	3.0
Coffee Maker	2	2.0	2	2.0	—	—	—	—	4	1.0
Phonograph-Radio	—	—	—	—	3	3.0	—	—	3	.75
Waffle Iron	—	—	2	2.0	—	—	—	—	2	.5
Clock	—	—	1	1.0	—	—	—	—	1	.25
Cleaner	—	—	—	—	1	1.0	—	—	1	.25
Don't Know	28	28.0	18	18.0	11	11.0	3	3.0	60	15.0

Includes Multiple Answers. Number of Respondents—100%.

ESTIMATED AGE OF HOUSEWIFE

	Newark, Ohio		Culver City, California		River Rouge, Michigan		Portland, Maine		Total	
	No.	%	No.	%	No.	%	No.	%	No.	%
21 to 31 years	16	16.0	16	16.0	22	22.0	20	20.0	74	18.5
31 to 40 years	23	23.0	48	48.0	25	25.0	56	56.0	152	38.0
Over 40 years	61	61.0	36	36.0	53	53.0	24	24.0	174	43.5
TOTAL	100	100.0	100	100.0	100	100.0	100	100.0	400	100.0

Summary of Above and Other Questions Asked

24.0% of the 400 women interviewed in February, 1941, could recall the correct title of the motion picture they had seen several months before when it was sponsored by their local utility or appliance dealer.

An additional 6.7% knew the title was "something about love," but could not recall the correct title.

An additional 3.5% said they knew the correct title of the picture but when questioned further, gave answers which indicated they had forgotten the name of the motion picture.

88.8% of the women interviewed said they "liked" the picture. 10.2% said they liked the picture "moderately so." Only 1.0% did not like the picture.

Of the women interviewed, **60.3% knew the Hotpoint Range was featured in this picpicture.** 34.5% said they "didn't know."

Of the check list of five statements purported to best express the effect the picture had on the audience, the statement, "it convinced me that electric cooking is the easy, modern way to cook," was cited by 36.6% of the women interviewed. The statement, "it made me feel that someday I'd like to have a Hotpoint Range," was cited by 34.6% of the women interviewed.

72.5% of the women interviewed knew Hotpoint Refrigerators were also featured; 18.0% said Ironers were also featured; 16.75% said washing machines were also featured; 13.25% said Mixers; 12.5% said Water Heaters; and 12.0% said Dishwashers were also featured. These products, other than the refrigerator, were not mentioned in the picture.

If they were buying a new range today, 65.0% said they would buy an electric range.

Of those who would buy an electric range, **57.7% said they would buy a Hotpoint.** 36.0% said they didn't know what make of electric range they would buy. **When asked what different makes of electric ranges they could name, 75.3% said Hotpoint;** General Electric, Westinghouse and Frigidare were other makes mentioned.

43.5% of the women interviewed were over 40 years of age; 38.0% were between the age of 31-40 years; 18.5% were from 21-30 years of age.

Careful Pattern Used

Merely to ask questions, the company and their agency, Maxon, Inc., did not feel would give them all the answers they sought. A pattern for the survey was laid out by the agency and approved by the company. Towns which represented various conditions as far as Hotpoint is concerned were selected as the test cities. One city was in the midwest. It represented a territory in which Hotpoint products had enjoyed active promotion for years. Another town on the west coast was selected because Hotpoint electric ranges had only recently been "plugged" to the public. Other towns were selected for other reasons.

Answers Were Checked

Note in the line up of questions how the respondents' answers were checked by other questions. These questions were asked of known members of the audience. There was a lapse in time of three months between the time the women saw the picture and the time they were interviewed. No recall aid or name identity was used to prompt the interviewee. She was qualified by a question which proved that she had attended the showing of the picture sponsored by a retailer.

The picture was produced last year in the West Coast studios of Wilding Picture Productions, Inc., under Mr. Sholty's personal supervision. Showings to women-prospect audiences were held nationally under dealer auspices. — O.H.C.

Field of Survey

This survey was conducted by the personal interview method among women who attended showings of the motion picture, *Blame It On Love*, when it was shown in the cities of:

Newark, Ohio
Culver City, Calif.
River Rouge, Mich.
Portland, Maine

Interviews were obtained with 100 women in each of the above cities.

The motion picture was sponsored by the following Utility or Dealer:

Newark, Ohio. Ohio Power Co.
Culver City, Calif. Benson Electric Company
River Rouge, Mich. Great Lakes Appliance Company
Portland, Maine. Cumberland County Power and Light Company

DEALER EDUCATION

Note: General listing includes films primarily intended for dealer showing with sales training of retail salesmen; a secondary purpose.

BUILDING STORE TRAFFIC INTO INCREASED SALES — National Dairy (Sealtest). 117 frames. *Purpose*: Dealer sales tips based on national advertising power. Shown to retailers by Sealtest repr. (Atlas)

BY POPULAR REQUEST — Kelvinator Leonard Refrigerators). 70 frames. *Purpose*: Dealer training. Utilizing new color process; unusual animation attracting special interest among dealers. (R.R.)

CAUGHT BETWEEN THE QUESTION-MARKS—The Massey-Harris Co. 96 frames — Product and Sales Training. *Subject*: Product information on the new small Massey-Harris "81" tractor, recently added to the line. *Purpose*: To tell the product story of the "81" tractor to Massey-Harris dealers and salesmen, and to provide a selling tool for these men to show prospects. (A.S.)

CONDITION TRUCKS TO KEEP THEM MOVING — Ford Motor Co. 95 frames — Dealer Development. *Purpose*: To explain the need for and the benefit of reconditioning used trucks for turnover. (A.S.)

DRUG HISTORY IN THE MAKING—Produced for the Pepsodent Company on new product announced to the public in January 1941. Program was designed primarily to be shown to drug distributors as well as owners of drug stores. Bob Hope was utilized in this program as a tie-up between the national advertising and this direct presentation to consumers. (Ps)

MAKING SURE OF SERVICE PROFITS—Minneapolis-Moline Power Implement Co. 116 frames — Service Promotion. *Purpose*: To give the M-M dealers a practical plan for putting their service shops on a profitable basis. It shows all ways in which this can be done. (A.S.)

MEET THE CHAMP—Ford Motor Co. 116 frames — Competitive Comparison. *Purpose*: To acquaint the Ford selling organization with the superiorities of the Mercury car over price class competitors. (A.S.)

PRICE CONTROL MEANS FLOUR INSURANCE — General Mills. 189 frames. Dealer Training for retailer field. (Atlas)

STRATEGY FOR SALES—General Motors Truck & Coach. 94 frames—Product. *Purpose*: To announce to the GMC sales organization the new comfort that has been built into GMC trucks, and to show them how to cash in on this new feature. *Auxiliary Materials*: Booklet reproduction for distribution to dealers and salesmen. Pictures and copy used in GMC promotional material. (A.S.)

THE CHANCE OF A LIFETIME—Taco Heaters, Inc., 117 frames. *Purpose*: To get across to master plumbers the advantages to the consumer of the Taco hot water system and how he can sell it in competition with other types of heating systems. (Vf)

THE STORY OF THE SOUTHWIND—Stewart-Warner. 148 frames. *Purpose*: Steps in manufacturing operation, installation of heaters. Shown to dealers, distributors, jobbers. (Brobuck)

WHERE ELSE CAN YOU GET THIS SUPPORT?—RCA Manufacturing Co. 70 frames. *Purpose*: To show distributors the complete line of RCA power tubes, receiving tubes, special purpose tubes, test equipment, amateur apparatus and radio receivers, pointing out how RCA gives the distributor complete assistance in sale promotion and through RCA they get developments first. (Vf)

Part One: 1941 Annual Review of Production

♦ In these pages we begin the annual *Business Screen* survey of slidefilm trends; Part Two will enlarge the titles covered; it will also include special feature articles listed below with several added pages of charts and diagrams. Equipment will also be listed. Watch for:

CHOOSING A PRODUCER
SYNDICATED
SALES TRAINING FILMS
SAFETY EDUCATION
COLOR AND YOUR
SLIDEFILMS

A "packaged program" of auxiliary materials is Pure Oil's "Raise Your Sights".

SLIDEFILMS of 1941

PRINTED MATTER CLINCHES THE SALE

● IN THIS introductory prevue to the most complete slidefilm report we have been privileged to present, one trend is worthy of immediate mention: the sharp increase in supplementary printed material, study guides, manuals, film reviews, dealer mailing pieces, etc., which accompany the majority of types of sound slidefilms.

To the advertising manager familiar with the creation of printed literature, the tremendous salvage value in art work, charts, pictorial materials, etc. employed in slidefilm production is most appealing. Entire printed programs may be developed and the cost of both printed matter and slidefilms is thus considerably reduced.

More of this trend as well as more complete data on programs, special reports on safety education and syndicated sales training will be contained in Part Two of this annual study to be included in the next number of BUSINESS SCREEN.

A Model Slidefilm Program

♦ One of the best illustrations of packaging a film program with auxiliary materials needed to "make the program work" is the recent *Raise Your Sights* promotion developed by the Sales Promotion Department of The Pure Oil Company.

Designed to sell Pure Oil dealers on the need for keeping better and more accurate records of their business, the program as produced by Associated Sales Company, Inc., contained the following items:

A guide instructing Pure Oil representatives on how to hold dealer meetings; two films addressed to the Pure Oil representatives, one designed to dramatize their interest in getting the dealer to keep records, the other showing how to use the tools provided to sell the dealer on this idea; a complete set of new, simplified book-keeping forms for dealer use; a 16-inch instructional recording on how to make out the forms; a "teaser" card, suitable for mailing or hand-out, to drive home to the dealer his need for keeping complete books. The basic ingredients were the two slidefilms to be shown by the representative before dealers, one presenting the reasons why a dealer should keep records, the other showing him how to keep the records provided; a chart presentation on the same general points, to be used with dealers who did not see the films and to close dealers who did; a booklet summarizing the entire program; control forms to determine the attendance at each meeting, the number of meetings and the results.

Commenting on its effectiveness in the field, William P. Marquam, Sales Promotion Manager for Pure Oil, reports: *The Raise Your Sights* program ranks among the most successful dealer promotions we have ever staged.

TRAINING SALESMEN

BEHIND THE SCENES—Cook Laboratories, Inc. & Antidolor Manufacturing Co., 94 frames. *Purpose*: To get across to dental supply salesmen pertinent selling facts concerning the companies' local anesthetics, with special emphasis on the quality and manufacturing processes. (Vf)

IT'S A FORD TRUCK YEAR — Ford Motor Co. 85 frames — Sales Training. *Purpose*: To acquaint Ford salesmen with the Ford truck and commercial car line for 1941. Describes the opportunity open to Ford salesmen and explains the products in detail. *Auxiliary Materials*: Artwork and copy used in Ford promotional material. (A.S.)

NATIONAL EASY HOME LAUNDRY CLINIC — Easy Washing Machine Corporation, 58 frames. *Silent* Slide Film. *Purpose*: A quick sales presentation to get Easy retail salesmen to use a new sales idea and get across a more uniform story on washing and washers. (Vf)

PARTNERS IN PROFITS—Tung-Sol Lamp Works, Inc. 62 frames. *Purpose*: To show jobber salesmen how to sell the retailer on the Tung-Sol franchise and acquaint retailer with what Tung-Sol has available to help him do a better selling job. (Vf)

THE INSIDE STORY—Tung-Sol Lamp Works, Inc. 63 frames. *Purpose*: To acquaint jobber salesman with the detailed story of how radio

receiving tubes are made. Film is an integral part of a well-planned merchandising program to all jobber salesforces. (Vf)

VACATION BY TRUCK—Ford Motor Co. 121 frames—Sales Training. *Purpose*: To encourage Ford new car salesmen to sell Ford trucks and commercial cars, and to show them how to do it. *Auxiliary Material*: Artwork and copy used in Ford house organ and truck bulletins. A special follow-up booklet was released. (A.S.)

SERVICE TRAINING

AN OUNCE OF PREVENTION—Ethyl Gasoline Corp. 139 frames—Service Procedure Training. *Subject*: General information for the farm tractor owner about the things he must service on his tractor himself. Emphasis was on the service of the tractor engine. *Purpose*: To provide service information to farm tractor owners and to indirectly build goodwill for the Ethyl Gasoline Corporation in the farm market. *Auxiliary Material*: A large tractor service wall chart for distribution to the audience after the film was shown. (A.S.)

KEEP THEM ROLLING—General Motors Truck & Coach. 103 frames—Combination Sound and Silent Service Training. *Purpose*: Designed to show the importance of preventive maintenance to successful truck fleet operation. (A.S.)

ROLLING WHEELS—General Motors Truck & Coach. 89 frames—Service Training. *Purpose*: To show the importance of service in keeping GMC trucks moving. (A.S.)

THE APPLICATION OF SHEETROCK—30-minute program for United States Gypsum Company showing possibilities of Sheetrock used for re-modeling homes. Program was designed primarily to be shown to carpenter contractors, lumber dealers, and sales personnel of sponsor throughout country. (Ps)

PUBLIC RELATIONS

BEHIND THE SCENES—Association of American Railroads. 189 frames. *Purpose*: To get across to railroad and public groups the accomplishments of the railroads from the standpoint of improvements in handling and planning in every phase of their operations. (Vf)

BETTER LETTERS—U. S. Dept. of Agriculture, Bureau of Agricultural Economics. 84 frames. *Purpose*: To teach various branch offices of Dept. of Agriculture how to write more informative letters, pointing out loss in time and ill-will engendered by poorly conceived letters. (Vf)

GARDEN FOR DEFENSE — National Garden Bureau. 48 frames. *Purpose*: To show gardening pleasures, methods, etc. Shown to women's clubs in connection with "All - American Home - Making" program. (A Kodachrome silent subject). Spinn & Associates, producer).

LOOKING FORWARD—Social Security Board, 127 frames. *Purpose*: To explain to the citizen how the Social Security Act works for him and what his values are in it. A thorough explanation of benefits from the standpoint of the employer and the employee. (Vf)

PERFECT SHIPPING — Shippers Advisory Boards of the Association of American Railroads. 191 frames. *Purpose*: Addressed to Shippers Advisory Boards composed of shippers, carriers and manufacturers to get across the importance of the proper containers, proper packing and proper handling to effect an even better record in cutting losses in freight shipments. (Vf)

(Additional listings next month.)

KEY TO PRODUCERS: (A.S.) Associated Sales Co., Detroit; (Atlas) Atlas Ed. Film Co., Oak Park, Ill.; Brobuck, Inc., Chicago, Detroit, New York; (Ps) Photosound Div. of Sarra, Inc., Chicago; (R.R.) Ross-Roy, Inc., Detroit; (Vf) Vocafilm, Inc., New York City.

NASH SHOWMANSHIP

● WHEN YOU'VE INVESTED some $4,000,000 in developing a brand new product that you firmly believe is the hottest thing of its kind on the market, you'd be a sluggard indeed if you didn't try to give that product a running start in life. And that was exactly what Nash Motors Division had in mind last summer when the time approached to present the brand new Nash "600."

For a number of reasons, it was impractical to hold one big dealer meeting at the factory in Kenosha or the headquarters in Detroit. So the alternative, thought General Sales manager W. A. Blees, was to take meetings to the dealers. That meant a traveling show, playing from coast to coast. It meant, probably, the largest and most complete traveling convention that had ever been taken out by a manufacturer. It meant using showmanship at its best to achieve a business objective.

So it was that early in June, through the facilities of Associated Sales Company, Inc., writers went to work building a show. Skits and playlets had to be written, speeches for Nash executives outlined, sets and scenery designed, actors hired and rehearsed. Novel ways had to be found to present understandably

(Please turn to next page)

Prismacolor Prevues New Color Method

♦ Having been privileged to observe the several years of research and development which preceded our visit last month to the new laboratories and plant of Prismacolor in Chicago, we are the more impressed with the sincerity of this program which is now nearing the formal announcement stage. Prismacolor offers a new camera and projector which can produce and project a complete slidefilm in glowing natural color under *black and white conditions* of cost and speed. Within a few hours a subject may be screened in accurate color at economical cost.

WHERE CAN I USE SOUND SLIDEFILMS?

Wide range of uses to which slidefilms may be put is revealed in this report on recent productions.

HOME APPLIANCES MANUFACTURER
1. Direct selling
2. Sales Training in the Facts about Electric Ranges
3. Explanation of Preparation of Foods with Electricity

GRINDING WHEEL MANUFACTURER
1. Direct selling
2. Institutional Good Will
3. Explanation of the Development and Present Manufacturing Processes Involved in making grinding wheels
4. Proper Use of Grinding Wheels
5. Safety in Using Grinding Wheels

HEATING EQUIPMENT MANUFACTURER
1. Direct Selling
2. Information to Salesmen
3. Explanation of Principles of Air Conditioning in the Home

NEWSPAPER AND MAGAZINE SALES ORGANIZATION
1. Sales Training of Newsboys
2. Explanation of Business Fundamentals to Newsboys

PAINT AND VARNISH MANUFACTURERS
1. Training of Paint Dealers in use of Sales Helps Furnished by Sponsor
2. Training of Painters and Contractors in Use of Decoration Suggestions Furnished by Sponsor
3. Explanation of Use of Color in the Home

BUILDING MATERIALS MANUFACTURER
1. Sales Training for Factory Sales Representatives
2. Sales Training For Contractors
3. Sales Training for Jobber Salesmen
4. Film Sales Convention Material to Standardize Program Material
5. Trip through Plant to Show Standard's Control
6. Presentation of Advertising Program
7. Presentation of Sales Plans
8. Film Discussion Analyzing Prospects in Building Field
9. Explanation of Proper Methods of Application of Products

MFR. OF DRY CLEANING SOLVENT
1. Explanation of the Entire Process of Dry Cleaning
2. Direct Selling to Housewives
3. Sales Training of Dry Cleaning Route Salesmen

MFR. OF AUTO. SERVICE EQUIPMENT
1. Direct Selling of Equipment
2. Discussion of Good Business Principles in Service Station Operation
3. Explanation of Methods of Operating Equipment
4. Training of Jobber Salesmen

ICE CREAM MANUFACTURER
1. Sales Convention on Film
2. Presentation of Advertising Material
3. Sales Training of Route Men and Salesmen

POULTRY WHOLESALER
1. Discussion of Egg and Poultry Procurement to Sponsor's Buyers
2. Explanation of Functions of Buyers

AUTOMOBILE MANUFACTURER
1. Discussion of Engineering Back of Sponsor's Product Addressed to Salesmen
2. Discussion of Workmen and Factory Employees Back of Sponsor's Product

OFFICE EQUIPMENT MANUFACTURER
1. Institutional
2. Direct Selling
3. Explanation of Modern Business Methods
4. Presentation of Entire Function of this Sponsor's Product
5. Presentation of this Sponsor's Products as Accessories to Modern Business Machines—Explaining how they work with the entire field of business machines
6. Selling office employees on the benefits of sponsor's products
7. Selling Management on the benefits of sponsor's products
8. Trip through sponsor's plant to show greater care and exacting standards in manufacturing processes
9. Explanation of proper methods for using sponsor's products

FOOD RETAILING ORGANIZATION
1. Trip through main office and plants to acquaint employees with their own organization—to better enable them to sell their retail customers
2. Sales training
3. Direct selling to housewives
4. Institutional good will
5. Sales training in overcoming the price objection
6. How to handle the new customer
7. Explanation of using premiums in selling
8. Instruction in the proper use of these premiums in the home for greatest advantage
9. A pre-planned sales meeting to explain the goal of an anniversary year to the scattered branches of this sponsor
10. How to do waterless cooking in aluminum-ware
11. How to prepare foods in china cooking ware
12. The story of coffee, its growth, its roasting, and its proper preparation

This summary courtesy of Haig & Francisco, Producers

(*Continued from the previous page*)
such features as the body construction of the new car, its type of spring suspension, the "bed-in-a car," and the "weather eye."

Nash's advertising agency, Geyer, Cornell & Newell, had an outstanding advertising program ready to break. That program should be presented to the dealers in the most effective way possible so a full color movie was written and produced.

Music had to be arranged for and worked into the show. Theaters and hotels had to be engaged in 11 cities across the country. Every detail that faces the producer of a Broadway show going out on tour was met. And the show went on.

Paced by snappy music, the first half was a dramatic buildup to the unveiling of the new car and an interesting description of its features by a Nash executive. The second half of the program included the advertising presentation in colored movies and the story of how to merchandise the car, done by means of dramatic skits.

Special Displays Featured

Following the afternoon show, a car display was held in separate quarters which also housed specially prepared displays on service, merchandising and business management. Dinner time found the dealers at a banquet, unmarred by stodgy speeches but enlivened by some high grade Broadway vaudeville acts.

Starting in Cleveland on August 26, the troupe including Nash executives traveling with the show, played to large audiences of distributors, dealers and salesmen in Boston, New York, Cincinnati, Chicago, Minneapolis, Kansas City, Los Angeles, Seattle, Dallas and Atlanta. Thirty troupers spent nearly six weeks on the road. Two pullmans and a baggage car were chartered to carry cast, directors, stage crew and scenery, and equipment across the country. A fleet of trucks was used in each city for hauling between baggage car and theater.

The dealer's banquet winds up a fast moving Nash convention.

TRAINING MEN IN INDUSTRY through improvement of the foreman's technique is accomplished in the six Vocafilm-produced Supervisory Relations sound slide-films described below.

FOREMAN TRAINING SLIDEFILMS

● There has been a long-felt need on the part of management for a workable, standardized approach to the problem of training supervisors. This is because most foremen find it hard to apply in their daily work the knowledge available to them. They are not by nature students, nor are they experienced in translating theory into terms of practical action.

N.A.M. Committee Advises

To meet this need for an improved method in supervisory training, an initial series of six sound slide films was prepared by the Vocafilm under the guidance of an Advisory Committee of the National Association of Manufacturers. These films are based on case history situations, common to plants of all types throughout the country. Each film represents a vital problem in supervisory relations dramatized in terms of authentic shop conditions which enables the foreman to translate complicated book-theory into man-to-man action in terms of Tom and Dick and Harry.

Let's just see what has happened since the introduction of these films into supervisory conferences, according to reports recently brought to the attention of Business Screen's editors. One Chief Engineer of a large plant says: "There is no question of a doubt that Supervisory Relations Films have not only saved time in getting practical discussion under way, but have made it possible to maintain interesting and worthwhile discussions. We were never able to maintain these discussions for any length of time without the use of slide film lectures, and if, and when we did discuss facts, they varied so greatly all over the lot that we got little, if any, value out of them.

The films seem not only to reach certain men that we couldn't reach before, but the pictures seem to make an indelible impresison upon their minds, and it gives them a basis upon which to associate pictures with certain ideas. I say this because during the discussions you will hear a supervisor refer to an incident by referring to the picture. The one advantage that this method of training has over any other method of lecture is that it really comes down to earth and deals with problems and experiences in everyday life."

These Subjects Do the Job

A personnel director has this to say "The film actually seem to reach inside a man and tell him that he has been doing wrong, if such is the case; or, on the other hand, if the foreman has been following the corect principles, it gives him a feeling of self-satisfaction to know that he has been doing the proper job."

Another plant manager says: "We believe that the films reach certain men who could not be reached by lectures or printed matter. The fact that they can see specific examples in their own language of the shop helps the men tremendously."

That each film savors of the shop is no mere coincidence. The series was exposed to criticism of many groups of supervisory experts, both before production was launched and after its completion; thus the films had made good under fire even before the first showing in the field.

Six Films in the Series

The six films in the series *The Foreman as an Executive, The Foreman as a Teacher, The Foreman as a Leader, Letting the Men Know Where They Stand, The Reprimand,* and *Handling the Grievance,* constitute a course in human relationships applicable to all sorts of actual shop conditions. The Foreman is well able to see the films and exclaim "Why, that might be me!" Although the films in the order given above are designed to form a consecutive series in which one subject naturally leads into another; it is not necessary that they be used in any particular order, for each film is an entity unto itself. Each film is fifteen minutes in length and is accompanied by discussion manuals for the use of the conference leader, bibliographies listing pertinent supplementary matter, and notebooks for the foreman containing reminders of the points brought out in the film.

C. I. T. Safety Foundation Announces Film Award

● Three awards for outstanding effort and achievement in support of traffic safety during 1940, were announced on April 23 by the C.I.T. Safety Foundation. The winners were the Kansas City (Mo.) Safety Council for its motion picture *Guilty*, the radio program *The Lone Ranger*, and radio stations KMBC of Kansas City, Mo., for a year-round record in support of traffic safety measures.

Bronze plaques suitably inscribed are being presented to each winner by the C.I.T. Safety Foundation, which has been making similar awards annually since its establishment in 1936 by C.I.T. Corporation, national automobile sales financing institution.

The film *Guilty* was a drama emphasizing the consequences of negligence in driving. The picture shows what *might* have happened to a culprit in court for a minor infraction—he crippled for life, and his sister, with whose husband and son he lives, killed. All of the traffic safety institutional motion pictures produced in 1940 submitted for consideration with respect to the Foundation's award, were judged, as in the past, by the Motion Picture Traffic Safety Committee. This award was won the year before by the Cleveland Railway Company for its motion picture *You Bet Your Life*.

THE DEFENSE MARKETS

● To PAY for a two-ocean navy, a 50,000-plane air force, and 1,400,000-man army, appropriations of 24 billion dollars have so far been made by Congress.

Up to February 1, 1941, the Federal Government had signed contracts with manufacturers and suppliers for 12 billion dollars worth of defense equipment and materials, ranging from bombs and battleships to zippers and mosquito netting. Other billions are scheduled to be spent by private industry for building and tooling new plants needed for defense production. Still other billions will be paid to officers, enlisted men, and draftees in the biggest peacetime army in this country's history.

What all this adds up to is an industrial boom of major proportions, the more spectacular perhaps because of its disproportionate impact on the industries and areas producing or capable of producing the materials necessary for national defense.

The boom in defense materials is more or less taken for granted. Less obvious, perhaps, *but of almost equal importance is the effect of defense spending on the production and distribution of consumers' goods.* For the billions paid to manufacturers of planes and ships and other defense materials will, for the most part, not come to rest with those manufacturers, but will be passed along in the form of wages and material purchases. The part paid out in wages will undoubtedly be spent—in large part—for everyday necessities and luxuries, and most of the amounts paid to raw material suppliers will be passed along as wages to the suppliers' employees. This vast sum will be supplemented by the payments to the armed forces, which are largely free to be spent on other things than the prime necessities.

To manufacturers and wholesalers of consumers' goods, the answers to certain questions are of great importance. Where should advertising be increased? Where is additional selling effort likely to be profitable? Which customers should have their lines of credit lengthened?

SIX BILLIONS IN PURCHASING POWER

♦ An estimated total of 6 billion dollars of purchasing power (payroll) will be retained in those industrial areas now working on prime Government contracts. This, however, is no measure of the total defense boom, nor even of its total effect in those communities.

Practically every manufacturer working on defense orders must spend a substantial part of his receipts for materials and parts produced outside his community. The significant part is what remains.

If the Government's efforts to encourage subcontracting or "farming out" become widely successful, present published estimates of local purchasing power may become somewhat optimistic, for the business may be spread more widely into other communities. However, this possible shrapnel tendency—to break the purchasing power up into fragments—may be balanced by two other factors. Increased wage rates, plus overtime and night-shift premiums may tend to concentrate in those skilled trades involved in final manufacture of guns, tanks, aircraft and other complex products. This in turn would tend to hold purchasing power at the point of prime contract. Secondly, press reports indicate a strong tendency for prime contractors to carry out their usual manufacturing processes in order to maintain quality control or for other reasons.

Of course not all consumer buying power goes for purchases at retail: perhaps one-quarter is spent on shelter and an additional small percentage is withheld as savings. Moreover, not all types of retailer in a specific area can expect to benefit equally from an increase in consumer buying power in that area. Where wages are paid to temporary, imported workmen (as in the construction of an army cantonment), *sales of day-to-day consumption goods such as food, beverages, and cigarettes will probably be stimulated* more than sales of household and maintenance items such as electrical appliances and furniture. Men's clothing can be expected to show a faster sales increase than women's. The silk-shirt-and-champagne scheme of life for workmen, reminiscent of World War I, is said to have reappeared in some cities. Where increased payrolls represent higher weekly wages paid to the same (or somewhat larger) number of workmen as before, *a broad range of house furnishings and appliances should respond to the increase more sharply than day-to-day consumption goods.*

Defense-originated buying power is not necessarily added buying power. Where a plant

(OVER)

Condensed from "NATIONAL DEFENSE *and the* CORNER STORE" *a report by the Research and Statistical Division of Dun & Bradstreet Inc. and reprinted by special permission from March* DUN'S REVIEW.

(*Continued from the previous page*)

which formerly produced materials used by private industry or individual consumers transfers its facilities to defense production, its payrolls to defense labor will be offset to some unknown extent by a drop in private production wages. The amount of defense-derived buying power which displaces buying power previously resulting from production of civilian goods, and the amount which is a net addition to national or regional purchasing power, cannot be determined from the data at hand.

Perhaps the hardest problem to deal with is the question of timing. How long will it take before wage earners have received all the purchasing power expected to flow from the defense orders awarded to a particular area? Without knowledge of the terms of each individual contract, this question cannot be answered with any degree of accuracy. However, in the absence of something better, composite averages for major types of contracts may be estimated from available information and used as rough rules-of-thumb.

ARMY TRAINING CENTERS

♦ Thousands of men every week pour into army training centers scattered all over the country. Many of these centers are on new sites where the neighboring communities have not previously enjoyed the education of having an army post in the vicinity, to say nothing of seeing the population of the county increase five-or ten-fold almost overnight.

New training centers bring new purchasing power of three types into the surrounding communities:

There is first of all the payroll which the draftees spend while off duty. A private in the Army receives a base pay of $21 a month during his first three months and $30 a month thereafter. Though a private is encouraged to take out insurance and to send money home to dependents, it is safe to assume that a large part of his monthly pay will be spent in the Army camp and in nearby trading centers.

Second is the pay of Army officers and the civilian personnel of the training centers, who are likely to bring families and make their homes in nearby communities. Officers' pay ranges from $1,500 a year for a second lieutenant freshly commissioned up to $8,000 for a general, depending on rank and length of service. This is in addition to rent allowance.

Third is tourist income spent by visiting relatives and friends of the men in camp.

Draftees Spending Is Largest

It seems almost certain that the first of these three types of purchasing power will be the most important in dollar volume and in its effect on the commercial life of neighboring towns.

The buying power generated in Army training centers will differ somewhat in character from the purchasing power piped into industrial communities by defense orders. Increased industrial payroll means additional purchasing power for families in the community and the addition of new families of workers moving in. The effect on retail trade is direct and general. In such instances, it is reasonable to expect increased sales of clothing, house furnishings, and automobiles as well as food and housing facilities.

From the viewpoint of sales managers and credit men, the trading center near an army cantonment has another set of meanings. Men on leave in nearby towns will be mainly interested in immediate consumption: food, beverages (both hard and soft), tobacco, confectionery, movies, dance halls, barber shops, and billiard parlors. In addition, hotels, boarding houses, tourist camps, and restaurants should benefit from the influx of visitors. Thus the direct effect on retail trade will be less widespread than in an industrial center, but the prosperity of those trades which benefit directly will, in turn, filter through to some extent to other trades and improve the business tone of the entire community.

Information regarding the number of men at these posts has been released by the Government and has appeared in various publications.*

The nearest towns can ordinarily expect the most trade; but distance is not the sole measure, since good roads and public transportation facilities are important factors. *Towns large enough to offer such facilities as motion picture theaters will have an advantage over small villages whose merchandise assortment may be less complete than that of the Post Exchange at the nearby training camp.*

* "List of Larger Army Posts, Camps, and Stations. . ." U. S. Army Information Service, New York City; "National Defense Bulletin No. 25," Chamber of Commerce of the United States, Washington, D. C.; *Advertising & Selling*, January, 1941; *Editor & Publisher*, February 22, 1941.

SLIDEFILMS *for the* RURAL MARKET

by F. E. Christen, Sales Promotion Manager, Allied Mills, Inc.

● When we first decided to use sound slidefilms at Allied Mills, Inc., we naturally wanted a film of which we could be proud, and one that would get results. We decided, therefore, to select a professional producer. This seemed just as logical as going to a druggist to have a prescription filled, or as retaining an advertising agency.

Now that our first slidefilm, *Making Cows Pay*, has been in use about eight months, we can say that the results to date have been far beyond our expectations. I do not believe we have ever offered a sales help to our men that has met with more universal approval than this program. We now have 54 projectors in use, all of which were paid for by the salesmen out of their own pockets.

A Wide Range of Products

The very extent and diversity of our line of products made it difficult to know just where to start in planning our first film. Allied Mills, Inc., manufactures a complete line of livestock and poultry feeds in ten large plants, located in various parts of the country. Our main line of products consists of Wayne feeds. Farmers all over the United States have used Wayne feeds for many years.

We chose our calf and dairy feeds as the subject of our first film. In planning the film, we kept three major objectives in mind. *First*, in keeping with our general policy, we wanted a merchandising medium that would serve as a definite benefit to our customers and prospective customers. We wanted it to do more than merely play up the quality of our feeds as a reason why feeders should buy them. We wanted to tell farmers *how* they could make more money by adopting a scientific feeding program. With this accomplished, we could then present facts in the film to prove that Wayne feeds provide an economical basis for such a feeding program.

Material Genuinely Useful to Feeders

As indicated by the title, *Making Cows Pay*, the film accomplished this first objective. Feeders have been enthusiastic about the information presented. One reason, of course, is that the material itself is scientifically accurate and presented objectively. Another reason is that in the slidefilm it is easily and quickly understood. The dialogue story treatment into which the skeleton subject matter was skillfully woven by the producer's creative staff, holds the interest of the audience remarkably well.

Secondly, we wanted a film that would help our dealers. It does this in two ways. It gives the dealer a clear-cut, comprehensive understanding of the Wayne products he is selling. It gives him a strong sales story to use, and makes him enthusiastic about pushing Wayne feeds. Also, since he is partly responsible for the farmer's seeing a film which is helpful to him, the dealer benefits by the good will so created.

Thirdly, the film should benefit our own sales representatives. This it does by giving the representative a better understanding of the organized selling story of Wayne products and thus a stronger, more effective sales story to present both to the dealer and to the farmer. In cooperation with the dealer, the salesman puts on the show before groups of farmers, and both dealer and salesman benefit.

Serves A Three-Fold Purpose

Thus the slidefilm serves a three-fold purpose: (a) as a direct sales tool; (b) as a dealer help, and (c) as a sales training medium.

One of the factors which concerned us most when we first considered sound slidefilms was the reaction of our sales representatives. Would they use a film? Would they go to the trouble of taking the projector in with them when calling on dealers, especially dealers they'd known for years and called by their first names?

The results speak for themselves. They are reflected in the attitude of our men. We have made it a point *not* to solicit formal statements, and the following comments were sent in voluntarily. They are just a few of the many enthusiastic remarks we have received. They are not "office" opinions. They are from men out on the firing line:

> "This picture is the most effective merchandising help we have ever had. While it definitely helps to make sales, the effect it has had on me as a salesman has been well worth the cost."
>
> * * *
>
> "The value of this slidefilm is so outstanding that it is rather difficult for me to express my appreciation in writing. It gives dealer employees the information effective-

(*Please turn to page 23*)

FILMS REPORT FOR ACTION

A COMPLETE NEW SERIES OF EDUCATIONAL SLIDE-FILMS NOW AVAILABLE FOR PILOT TRAINING

● ANSWERING THE NATION'S CALL for assistance in speeding up the training of hundreds of thousands of young men as pilots, a new and complete series of basic lessons in the science and rules of flying and the mechanics of the airplane has just made its appearance. Years of skill gained through cooperation with industry in conducting visual technical training classes for adults have been applied to the pilot training problem with great advantage to America's national defense program.

This new Pilot Training Kit-set of 24 educational slidefilms, produced by the Jam Handy Organization, is expected to step up materially the pace of ground school instruction and aid in overcoming the nation's shortage of civil pilots.

Not only is the pilot's film course here for the duration, but, the crisis over, it will continue to create more and yet more private pilots for the auspicious days of peace to follow, when the airplane is expected to be almost as common as the automobile now is.

The new Pilot Training Plan is the first step-by-step pictorial explanation that has been made of the subjects making up a ground school curriculum. Each one of its 24 educational slidefilms deals with a different aeronautical topic. In these slidefilms—or strips of still pictures with explanatory comments in type—one picture follows another in the logical order necessary for the development of that particular subject and the student's understanding of it.

The Pilot Training Kit-set is the direct result of a series of conferences between members of the producer's organization, flight operators, and college Civilian Pilot Training Program coordinators. These men, entrusted with the task of training flyers, felt that a visual course would make a contribution to pilot training.

At the time these conferences were concluded, the text books and the instruction program of the Civilian Pilot Training Service of the Civil Aeronautics Administration were being revised. The men who were planning and writing the new program cooperated to the extent of giving the writers of the slidefilm course access to the notes, outlines, and galley proofs of the new Civilian Pilot Training Program ground school course. They also gave constructive help and suggestions in the treatment and planning of the material that went into the slidefilms.

With the new CPTP course as foundation and source material, the slidefilm training subjects were written and produced. The slidefilm writers' task was to give picturized or diagrammatic form to all information essential to pilot training that would lend itself to visual presentation.

(OVER)

PILOT TRAINING

A Film Training Course Based on the Official Ground School Material of the Civilian Pilot Training Program and Approved by the Civilian Pilot Training Service of the C. A. A.

History of flight and early attempts leading to the first successful flight.

The development of aviation from the World War to the present.

Need for centralized regulations. Types, classes and limitations of aircraft certificates.

Responsibility of the pilot, his ratings and limitations.

General air traffic. Right of way. Minimum altitudes for flight. Weather minimums.

The use of radio and other means of controlling the flow of traffic around airports.

Pressures on an airfoil. Airfoil characteristics.

Lift, weight, thrust and drag acting on the airplane. Balance. Control surfaces.

(Continued from the previous page)

These writers did research work on everything available in the fields of aerodynamics, meteorology, navigation, and aviation history, in order to give additional authority and background to their course. For visual presentation, they worked out new ways of showing what happens when air flows over a wing, of illustrating the effect of the various forces acting on an airplane, and they developed a new simplified technique for teaching.

Aeronautical engineers, meteorologists, flight instructors, and pilots with a background of specialization in visual training supervised the development of the new course in the Detroit studios. Members of the Civilian Pilot Training Service helped to check the scripts as they were written.

Finally, the completed slidefilms were submitted for approval at Washington, and for more than two weeks experts of the Civilian Pilot Training Service studied and checked the films. Their revisions were incorporated in the completed work. Authority was given to describe the pictures as "a film training course based on the official ground school material of the Civilian Pilot Training Program and checked and approved by the Civilian Pilot Training Service of the Civil Aeronautics Administration."

There are exactly 1,724 photographs, diagrams, and drawings in the course, which explain things a pilot needs to know about his airplane, the air in which it flies, and the ground over which it travels. They contain the bulk of the necessary knowledge on civil air regulations, navigation, and meteorology—the subjects on which a private pilot must pass a written examination. The course also covers aircraft engines, aerodynamics, instruments, and parachutes, subjects all pilots must understand, but upon which a private pilot is not usually examined.

The pictures give a graphic illustration of such problems as how lift is created, what makes an airplane stable, what is meant by power loading and wing loading. They explain magnetic variation. They show the inner workings of flight instruments. They teach the principles of carburetion and engine operation. They set forth the new radio procedure at control airports. They give a pilot's eye view of aerial traffic and show weather in the making.

These pictures are projected on a screen as the instructor reads aloud from the films, calls attention to important details and elaborates upon any points he wishes. The slidefilms are not aimed to replace the instructor, but rather to accelerate the pace at which the average class can absorb the information. By virtue of the clarity and attention-compelling qualities of the film course it is expected to add appreciably to the students' grasp of the information transmitted.

The aviation Kit-sets are already in use at the University of Chicago, Wayne University, Highland Park Junior College, University of Miami, the University of Detroit, Marietta College, Vanderbilt University, Ohio University, Virginia Polytechnic Institute, Chicago Air College, Quebec Technical Institute, Newark College of Engineering, Iowa State College, The Citadel, American International College, Central Washington College of Education, Lake Forest College, Purdue University, Estherville Junior College, Hutchinson Junior College, Sunflower Junior College, Drury College, California Institute of Technology, University of Wyoming, Western Union College, San Mateo Junior College, Agricultural and Mechanical College of Texas, Central State Teachers College, Miami University (Oxford, Ohio), University of California, Naval Air Stations (Pensacola, Jacksonville and Corpus Christi) Naval Air Training School, Jacksonville, Transcontinental & Western Airlines (hostess training), Los Angeles Board of Education, Chicago Air College, Colgate University, University of Wisconsin, Royal Norwegian Air Force, University of Nevada and Vanderbilt University. It is also being employed by a number of operators instructing non-college groups under the Civilian Pilot Training franchise.

Instructors using these educational slidefilms are enthusiastic about it. Dr. T. D. Phillips, head of the physics department at Marietta College and CPTP coordinator there, tells of a group of his advanced students becoming so interested in the films that they went through the entire series of slidefilm subjects at one sitting with only time out for lunch. It took them 11 hours! Professor Phillips commented, "I am not inclined in general to use the word 'perfect' but I believe it might be used here to describe a job that I do not believe could be better done."

C. W. Grimes, CPTP coordinator at the "Land O' Lakes Flying Service," Pontiac, Michigan, says he would not now attempt to conduct a ground school course without the use of the films. "This method of presentation by the use of pictures," said Mr. Grimes, "seems to hold the interest of each student and make his study an interesting adventure."

W. F. Gerhardt, professor of aeronautical engineering and CPTP coordinator for Wayne University, was struck with the splendid technical job from the viewpoint of pilot training and educational technique in general. "I am sure," wrote Professor Gerhardt, "that this visual aid will either greatly reduce the time necessary to cover the subjects in the Private Pilot's Ground Course or greatly increase the amount of important information absorbed by the student in the conventional time."

Enlistment of educational slidefilms in the service of the preparedness program was made by the Jam Handy Organization soon after the advent of the national defense crisis. A mechanics' training course was prepared to train mechanics for the new mechanized army and for the increasing number of service mechanics needed in private industry.

The Pilot Training Kit-set followed close upon the heels of the automotive Mechanical Training Kit-set.

* * *

(Right) Typical scenes from the Pilot Training Course showing the use of photographs, drawings, diagrams, etc., which make learning easier.

Static and dynamic stability. Lateral, longitudinal and directional stability.

Effects of power loading, wing loading. Load factor control. Structure for dynamic loads.

Principles of carburation. Carburetors. Fuel injection. Fuel feed systems.

Principles of ignition. Ignition timing plus the lubrication system.

Check points, cotters, keys, safety wires. Checking the airplane for safe operation.

Principles of four stroke cycle internal combustion engine. Cylinder, piston, crankshaft.

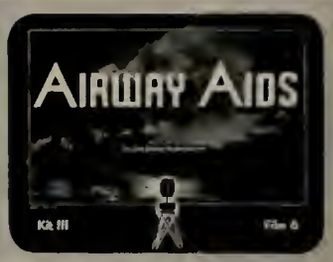
Principles of operation. What to look for.

Construction, care and use.

The atmosphere. The meteorological elements. Meteorological instruments.

The formation of high and low pressure areas. Wind directions. Precipitation.

True course measurement. Variation, deviation, drift. Plotting the complete course. Use of formulas.



Government navigational aids. Beacons, markers, ranges.

Clouds. Storms. Basic forecasting. The weather map. Weather reports. The importance of weather to the pilot.

The face of the earth. Maps and charts. Pilotage.

Principles of operation. Corrections and use.

Practical examples of navigation problems and how to solve them. Review of formulas.

Educational Slidefilm Kit-set on Automotive Mechanical Training

♦ Automotive Mechanical Training Kit-set No. 1 was the opening shot of the Jam Handy Organization's national defense training activities. It consists of 35 educational slidefilms and covers the basic principles of the internal combustion gasoline engine, principles of power transmission, mobility factors, the automobile electrical system, and general service.

This talk-to-the-eye course, which employs the most effective techniques known in visual training and which is compounded of long experience in adult education, particularly with instructing mechanics for the automobile industry, is being used by all manner of organizations and institutions whose job it is to train the mechanics needed in the national defense emergency. It has obtained a wide geographical distribution.

In the United States Army large motor transport schools of the Quartermaster Corps are using the course for training military mechanics. These Army schools are at Camp Holabird, Maryland; Fort Benning, Georgia; Fort Sill, Oklahoma; Fort Knox, Kentucky; Camp Normoyle, Texas, and Fort Riley, Kansas. It is also being used at the United States Army Ordnance School at Aberdeen, Maryland, and by the United States Military Academy at West Point.

Many of the CCC Camps, also, are employing the course as a basis of instruction. It is being used by all sorts of vocational schools, trade schools, and high schools and has even invaded the halls of higher learning at the universities.

Automobile dealers are making an extensive application of the material in apprentice-mechanic training both in the United States and Canada. The Canadian army, too, is finding it valuable for the training of men for its mechanized forces.

The Kit-set has gone even farther afield and is being brought into play in England, Alaska, Trinidad, Hawaii, Singapore, Australia, Philippines and China to strengthen the technical training of the forces of democracy in all parts of the globe.

* * *

♦ *This carrying case, with its 35 little "pill-boxes" contains an effective prescription for the making of a mechanic. Each one of the boxes houses a slidefilm lesson. The slidefilm is projected on a screen by means of the projector in the foreground. In the 35 slidefilms there are 2,829 pictures.*

The Kit-Set No. 1 Slidefilms in the Automotive Mechanical Training Course on the Principles and Operation of the Automobile

Training Slidefilms as used by the United States Army

KIT A
The Fundamentals of the Internal Combustion Gasoline Engine

Slidefilm Number

1. The Four-Stroke Cycle Internal Combustion Engine (Part I)*
2. The Four-Stroke Cycle Internal Combustion Engine (Part II)*
3. Multiple Cylinder Engines*
4. The Carburetor*
5. Fuel Feed Systems*
6. The Ignition System*
7. Engine Lubricating Systems*
8. The Cooling System*

KIT B
Principles of Power Transmission

1. Mechanical Linkage*
2. The Clutch
3. The Transmission
4. The Differential
5. Completing Transmission of Power
6. Rear Axles

KIT C
Mobility Factors

1. Bearings*
2. Wheels, Rims, and Tires

Slidefilm Number

3. Brake Drums and Shoes*
4. Brake Operating Linkage*
5. Hydraulic Brakes*
6. Power Brakes
7. Springs
8. Shock Absorbers
9. Front Axles and Steering Gear
10. Wheel Alignment and Balance

KIT D
Electrical System

1. Electricity and the Storage Battery* (Part 1)
2. Electricity and the Storage Battery* (Part II)
3. The Generator*
4. Current and Voltage Regulation
5. The Starting Motor
6. Chassis Electrical Systems

KIT E
General Service

1. Ignition Trouble
2. Engine Tune-Up (Part I)
3. Engine Tune-Up (Part II)
4. Power Transmission Trouble
5. Safety Factors

* Sixteen of the slidefilms in the Mechanical Training Kit-set are not only valuable for training automobile mechanics, but they are extremely helpful in training pilots in subjects common to the automobile and the airplane. For students who have no access to airplane shops or hangars, the basic information given in the slidefilm subjects in the automotive course (marked with an asterisk) will fit them to absorb the information on airplane motors and other subjects with greater rapidity and ease.

RIGHT *off the* REEL

● A current release by the Department of Public Relations of the General Motors Corporation. *Industry in the News*, presents a dynamic report of the development of relations between a great industrial organization and the nation's press. This two-reel sound motion picture is part of the extensive program through which General Motors informs its field executives, employees and the public of progress in the world-wide G M organization.

As *Industry in the News* clearly points out, until quite recently both industry and the press failed to perceive the importance of active cooperation. In consequence, the public learned little or nothing about the problems and achievements of business management. Only a short time ago the awakening of general interest in economic and business developments produced more intensive coverage by the various types of newsgathering agencies, and industry took its place in the headlines as a subject which vitally concerned the average citizen.

Handling of News Shown

As the story unfolds upon the screen, we see how G M's Department of Public Relations handles the Corporation's institutional news and provides the press in large and small communities with assistance in unearthing and documenting the news of the industry. Headed by men experienced in newspaper work, who operate much as if they were still on the city desk, the conveniently located offices of the Department are ready twenty-four hours a day to aid editors and reporters in their territory.

Augmenting the Public Relations Department itself are men in key cities across the country who normally serve as chairmen of the local G M committees, but who also occasionally serve as press contact men. Additional factors in the release of G M news are the manufacturing divisions which send information to the press, from their home and branch offices, about many divisional activities.

Typical GM News Breaks

Typical news stories originating in G M's public relations offices are those which concern a new product or some new development in automotive progress. The story might be concerned with an open-house celebration in which the workers of a plant play host to townspeople in their community. The story might tell of some production milestone, such as the completion of the 25-millionth G M car or the 250,000th 1941 Buick. It could be the more recent and exciting news of General Motors participation in the National Defense Program. Of plans to fabricate parts for airplanes in General Motors plants; of airplane engines built and ready for installation in U S Army planes. Whatever the information given to the press, it is the constant aim of General Motors that it be completely accurate and completely reliable in every way.

Executives Appear in Film

Discussing various aspects of the relation between business and the press in *Industry in the News* are Alfred P. Sloan, Jr., Chairman of General Motors; Paul Garrett, Vice-president in charge of Public Relations; Charles F. Kettering, G M Vice-president; and Roy Howard, famed publisher of Scripps-Howard newspapers.

Produced by Sound Masters, Inc., under the supervision of Harold E Wondsel, *Industry in the News* will be distributed by General Motors through its own channels and becomes part of the large G M film library.

REMINGTON-RAND, INC., PICTURES THE WAY to protect valuable business records and shows the hazards of unsafe files in "A Million Dollars a Day" just produced by Brobuck, Inc.

SAVING BUSINESS RECORDS

● The necessity for maintaining many records in the management of modern business, the value of those records, and the importance of protecting them against loss by fire is forcibly presented in a four-reel sound motion picture, *A Million Dollars a Day*, produced for Remington-Rand, Inc., by Brobuck.

The film opens by showing the enormous loss caused annually by destructive fires. It shows the more common causes of these fires, including carelessness and sabotage. It then shows how records are compiled and maintained at great cost, how they serve business in many indispensable ways, and how the loss of these records can cripple a business sometimes beyond repair.

Designed for showing before executives and others concerned with business records, the film was directed by Robert G. Waters and supervised by William Alley, Executive Vice-President, of Brobuck, Inc. Scenario was written by Norman Terry of the Brobuck creative staff, with the collaboration of Al N. Seares, Sales Promotion Manager of Remington Rand, Inc. The film was narrated by Lowell Thomas.

TYPICAL OF ALLIED MILLS SUCCESSFUL SLIDEFILMS is this scene from "Making Cows Pay" produced for this sponsor by Burton Holmes Films, Inc.

FOR EMPLOYEE TRAINING

● Filmed on 16 mm Kodachrome and running 35 minutes, *No Short Cut*, released April 1, is Pacific Gas & Electric Company's second employee-training film, the first to play a part in the San Francisco utility's accident-prevention campaign. Belief of company officials is that showing of the film to some 13,000 employees will prove this their most effective medium in creating safety-consciousness, since it demonstrates the safe techniques in performing various maintenance and construction operations. Bulletins, posters, letters and meetings were some of the means formerly used in accident-prevention.

Photo & Sound, Inc., produced the film, with Marvin Becker and Frank Wulzen handling the camera assignments; Tom J. Ayres did the script and directed; nationally-known radio news commentator John B. Hughes' voice recorded the narration.

ALLIED MILLS RESULTS:

(*Continued from page* 18)

ly in a few minutes and is far superior to any method we have had in the past for training men."

* * *

"We called on a group of dairymen having from 25 up to 150 cows, using the dairy film, and in every case except one, the picture played a very important part in helping us make sales and put over our feeding program."

* * *

"Dairyman stated our picture told a complete story in 25 minutes, whereas competitive salesmen took up a half day of his time explaining their feeding program. Customer bought 1 ton of our products as his initial order."

I believe that much of the success of the film is due to the fact that it is a good job technically. The photography, art work, and sound are all excellent, and the direction of both photography and the sound recording were handled by experienced and capable personnel. We received film prints of splendid quality, and as a result the pictures on the screen are unusually brilliant and sharply defined.

Our men are now asking for more slidefilms on other kinds of livestock. Our second film, *It's in the Bag*, is now being produced by the organization who prepared our first film. We are working with the producer's creative staff on the script for a third.

This is self-evident proof that our sound slide-film program is getting results!

NEW EQUIPMENT

PRODUCTION • PROJECTION

New Record Carrying Case

♦ Made of plywood, a new record carrying case is conservatively covered in black leatherette with metal corners to absorb shocks. Has a strong leather handle, metal catches, soft felt lining, valanced edge for protection against dust and moisture and affords room for all the transcriptions needed as well as room for all the films carried. A small screen is also contained. A new feature prevents disc warpage, one or a dozen discs can be held perfectly flat against a broad surface. This new case is supplied by RADIAD SERVICE, the selling price of this item is $7.50, and if screen is supplied, $10.00.

U. S. Sets Vaporate Standard

♦ Specification No. 41 on films for Visual Education in National Defense Training, for the Office of Education of the Federal Security Agency and all other Government Offices desiring prints, reads:

"Unless otherwise specified by the ordering office, each print shall be subjected to a permanent conditioning and protective treatment, equal to the 'VapOrate' process, reacting directly on the emulsion itself, the effectiveness and permanence of which are evidenced by a substantial raising of the melting point of the emulsion in water without loss of pliability reserve."

The phrase "reacting directly on the emulsion itself" is particularly interesting. It directly excludes lacquers, waxes, oil, and other surface applications.

Lower Da-Lite Screen Prices

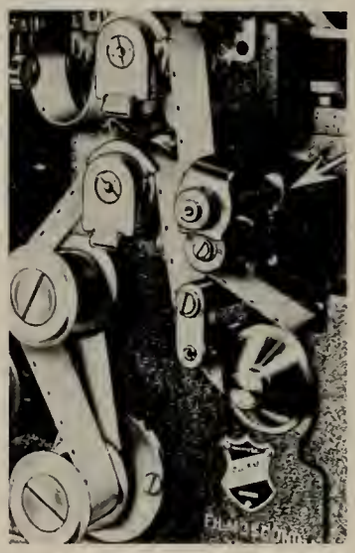
♦ At a time when the prices of so many items of photographic equipment are being raised, Da-Lite Screen Company, Chicago, announces important reductions in the prices of many sizes of Da-Lite

PRICES REDUCED ON MODEL B'S

Da-Lite's popular hanging screen which consists of a glass beaded fabric, spring-roller-mounted in a metal case, is largely used in classrooms and lecture rooms in schools and universities and clubs—and in game and projection rooms in homes. All sizes of this Model B Screen have been reduced in price. The saving is particularly noticeable in the larger sizes. The 39" x 52" size, for example, is now only $11.50. The 22" x 32" is now only $6.00; the 30" x 40" now $7.50; the 40" x 40", $9.00; the 52" x 52", $13.50. (Slightly higher on Pacific Coast.) A new size 84" x 84" has also been added.

NEW LOW CHALLENGER PRICES

Da-Lite's convenient tripod screen, consisting of glass beaded surface, spring-roller-mounted in a metal case to which a tripod is pivotally and permanently attached, also will have reduced prices on 7 of its 12 sizes. The popular 39" x 52" size is now only $20.00. (Slightly higher on Pacific Coast.)



ESTABLISHED LEADERSHIP

LOUCKS & NORLING studios

QUALITY

motion pictures since 1923

Having met the exacting qualifications required of motion picture producers by the United States Government covering experience, financial responsibility, production staff, studio and equipment, the Loucks and Norling Studios have been awarded a contract for producing a series of training films for use in the National Defense Program.

The Government and private industry are keenly alive to the value of visual aids in vocational training and in promoting better public relations. Motion pictures and slide films are doing their part in building the Arsenal of Democracy.

LOUCKS & NORLING STUDIOS

245 West 55th Street - New York City

Tel. COlumbus 5-6974

Filmosounds Equipped with Stabilizer

♦ Just received from Bell & Howell is the announcement of a new device which is said to eliminate completely all audible trace of sound "flutter."

"Isolation," says B&H, "is the answer. With the oscillatory stabilizer we have completely isolated the stop-and-go film movement from the sound drum. Thus no variations in film speed ever reach the scanning beam, where the sound is taken off the film, and 'flutter' is eliminated."

The announcement goes on to explain that as the film leaves the usual second sprocket, it passes through the new oscillatory stabilizer, where any remaining irregularities in film flow, no matter how minute, are first reduced to a still lower degree and are then completely absorbed from the film flow by an oscillatory movement operating on the principle that opposing forces that are equal, cancel each other. Thus, it is claimed, only a constant, even flow of film can reach the sound drum and the scanning beam. B&H claim that in this manner, the cause of sound "flutter" is killed at the source, and that Filmosound reproduction of music and the spoken word reaches the ear with a new fidelity, smooth and even to a degree hitherto unknown.

Protecting Valuable Prints

♦ Boiling water, standing water, cleaning with carbon tetrachloride, and attempted smearing with acetone all have no apparent effect on motion picture film treated with the O'Sullivan Film Process, according to recently revealed tests by outside parties. The O'Sullivan Process, development of which began some 14 years ago, thus appears capable of increasing film-life considerably, meaning that new prints rather than replacing those forced into retirement by sweating, rotting or other ills may go to a larger audience. The Process is handled in Hollywood.

Commonwealth's Cartoons

♦ Commonwealth Pictures (New York) announces for the first time a series of major company cartoons in glorious Technicolor. The following subjects are now available for immediate long term lease: *Trolley Ahoy, Bold King Cole, Neptune's Nonsense, Molly Moo Cow and the Indians, It's a Greek Life,*

New Bell & Howell Branch

♦ Filling the gap between Hollywood and Seattle, Bell & Howell has opened a third west coast branch of the Filmosound library in San Francisco, at Photo & Sound, Inc.

Film Review

A PICTORIAL NEWSREEL OF INDUSTRIAL FILM PRODUCTION

(Above) Director Joseph Rothman talks over a scene with two charming members of the cast of Texaco's "A New Slant" and (right) a typical scene from same picture.

● FOLLOWING an intensive period of research three years ago, encompassing a personalized survey of its dealers, the Texas Company embarked on a planned program of motion picture sales promotion designed to educate Texaco dealers in the best methods of making their franchises profitable. This film program was not something "cooked up" in the sales promotion offices of the Texas Company, nor in the creative department of Caravel Films, producers of the series; rather, it was the result of Texaco and Caravel men going out in the field and talking to Texaco dealers, finding out what their problems were, and how they were meeting them. Thus the resultant motion picture series is by, for, and of the more than 45,000 Texaco dealers, themselves. *They* create the problems which are dramatized and *they* are creating the answers.

A PLANNED FILM PROGRAM GETS RESULTS FOR TEXACO

Instead of attempting to tell the whole story in one picture, the Texas films only strive to solve one group of sales problems at a time. In the first film, *Surprise Party*, screened at the spring sales meetings of 1939, Texaco showed to the dealers the benefits of their franchises and presented a tested and proved plan of profitable service station operation. The second picture, last year's *Goin' Places*, attacked just one general problem—how to get new customers into the station—by pointing out the attraction of a freshly painted station, clean rest room, and, by the consistent use of outside selling, going right to the consumer's home. *A New Slant*, this year's film, dramatizes the problem of selling the customer once he is in the station.

So the plan has thus far answered three prime problems of the dealers: (1) Why should I be a Texaco dealer? (2) How can I get new customers into the station? and (3) How can I do a better selling job on the customers once they are there? In the future, other points will be dramatized in accordance with the effective steps of the service station operation plan.

Attendance at the Texaco dealer meetings has risen in the past three years from 33,000 in 1939 and 67,000 in 1940, to an estimated 80,000 this year. This would indicate an overwhelming acceptance of the motion picture presentation by Texaco dealers. There is a psychological angle to this acceptance which influences production of each year's film. The first year's picture sugared the sales message with a good deal of entertainment, enough to insure acceptance of the film on that one point alone; the two succeeding films have used less entertainment, thus going on the premise that once you have gained the audience's confidence it is not as necessary to make use of quite as much extraneous entertainment, or to as elaborately sugar-coat each sales problem. However, this does not

(OVER)

Fred Allen is featured in a Texaco short.

Scene from United Wallpaper's new feature.

Remington-Rand's "A Million Dollars a Day"

A new Dow Chemical film for dry-cleaners.

"A NEW SLANT" is the key to a station operator's start to success in this latest sound motion picture addition to the Texaco dealer education series produced by Caravel Films, Inc., as part of this sponsor's well-planned training program.

A PLANNED PROGRAM

(*Continued from the previous page*)

mean that the latter two films are in any way lacking in well-developed plot structure.

A New Slant, latest in the series, successfully adapts the plot structure to the attitude of the dealer. Ray Barnett and his brother are the owners of a small Texaco station which is not too successful. Yes, they have a good steady clientele, but the sales are for small amounts. Ray is pretty downhearted about the situation: can't see his way into 'making good'. One day, when an old school pal of his shows up in a big car and an expensively befurred wife, it brings to Ray the realization that his friend has seemed to have far out-stepped him in material wealth, so when his friend offers him a chance to 'get in' on a big deal Ray begins to think it over seriously.

Taking the Easy Way

That night he proposes that he and his wife, Kitty, go along with Kitty's brother on a trip to Springfield for a 'vacation'. Springfield is the home office of his friend's promotion scheme, as Ray well knows. To excuse his absence for the 'vacation', Ray tells his brother that he is going away to pick up some tips on other Texaco stations—to see why other stations are picking up four and five dollar 'lube' jobs while Ray and his brother average little more than a dollar. Of course, this is a subterfuge, because Ray really has his eye on the quick and easy money he can make in his friend's company.

When they arrive in Springfield, Ray calls on his friend and is made an offer of a good job providing he can put up some money. Kitty is very suspicious about the whole thing and urges Ray to take her back home, but Ray is sure that this is his big chance and determines to stay in Springfield until he can dispose of his share of the station. In the meantime he gets a job at a local Texaco station in Springfield to tide them over until the big job comes through.

Ray Learns How It's Done

Ray finds things considerably different at the station in Springfield. He is a little contemptuous of the pains the local operator goes to in providing complete service for his customers. Ray is really not convinced, himself, but just in case there might be something to it, he sends post cards home to his brother suggesting little tips that might help in increasing sales—like asking if the customer wants his tank filled up and telling him why it would be to the customer's interest to keep it full, checking fan belts, getting the car away from the island and over to the air pump—thus increasing the opportunity to make sales presentations; and using the mileage system and customer's service record card in selling lubrication jobs.

The picture flashes over to Ray's brother and shows him putting these tips into action, and it proves that these sensible sales ideas are really working.

On the Way to Success

Back in Springfield Kitty is convinced that Ray's friend is a four-flusher, and with the cooperation of her brother she traps him and recovers the savings which Ray had invested in the get-rich-quick scheme.

As the picture closes, Ray tells his brother that it was a darn good idea that he got away: he came back to his station with a new slant, convinced that he has a very good chance of 'making good' after all, in the service station business.

Appearing as Ray Barnett, the dealer in the picture, is Ted Newton, well known actor who starred on Broadway in "Dead End". Kitty, his wife, is played by Doris Nolan, who has been frequently seen in Hollywood productions. The picture was directed by Joseph Rothman.

Other Films Are Used

Appearing on the same program with *A New Slant* at this year's meetings is another film, *Texaco Defense News*, telling the dealers about the advertising and sales promotion plans scheduled for the coming season. Harlan Briggs is seen as a Texaco dealer who has visited the Company's advertising department and is telling the "other fellows" just what the Company is planning to do for them. The magazine and billboard ads are shown in a Technicolor sequence together with all the dealer aids and sales promotion items. The dealer describes why each ad was selected and how it will appear. He also indicates that this year, on account of greatly expanded industrial activity, he is going after more new business than ever, in every way, and by every means he can. This year he will try to make all Texaco advertising mean *him*, personally, in his neighborhood.

Then the dealer visits the Fred Allen radio show where he tells Allen that as far as his neighborhood is concerned the Allen show is really working just for him. This film takes the dealer behind the scenes of the Texas Company's advertising and teaches him how he may make profitable use of it in his neighborhood.

A special plan of follow-up in the form of direct mail addressed to all the dealers who attended the series of meetings has been designed. There are four pieces, each one identical with the four letters that Ray sent back to his brother Walt, describing the new selling tips which he had discovered. Thus, two objectives are accomplished: first, the dealer is reminded of the four major selling plans covered in the picture, and second, the effect and life of the picture is thereby extended by this reminder method over the next four months.

BUYMANSHIP AIDS DEFENSE

● A memorandum from Burr Blackburn, Director of Research for the Household Finance Corporation, ably sums up the role which consumer education must play in national defense. Household's own contribution through its authoritative and helpful *Buymanship* series, in motion pictures, slidefilms and printed literature, is again in the news with the current release of *Managing Family Income* and *What Shall I Wear*, two excellent sound pictures. Mr. Blackburn writes:

"As we look at the role of consumer education in defense, we feel that it is necessary to go back to first principles and emphasize planned spending. We can teach that a planned use of resources (time and effort as well as money) always will bring greater results than haphazard spending. We can teach people to make a simple financial plan, taking into consideration past, present and future obligations. They can be guided by whatever scientific standards we now have plus their own experience and thoughtful judgment. We can show them how such a plan can be readjusted to meet emergencies and changing circumstances.

"The whole point of view in regard to buymanship is changing

(*Please turn to page 32*)

A GREAT CONTRIBUTION to consumer education is the new Household Finance-sponsored sound movie "Managing the Family Income." Entirely without advertising, except the credit title, this Jam Handy-produced subject is meeting enthusiastic approval from women's clubs, parent-teacher groups, schools, etc.

A FIELD DAY FOR SAFETY

● PROMPTED by the safety sound motion picture, *The Parade of Champions*, shown recently at the Greenwich (Conn.) High School by the Ford Good Drivers' League, students of the school recently staged a "Field Day for Safety" on their athletic field. Local police officers assisted them in putting on no less than fifteen action demonstrations of right and wrong ways to drive a car—and what can happen when a car is driven the wrong way. The entire student body of 1,800 watched the safety spectacle after hearing Second Selectman Otto Krump read a proclamation designating the occasion as safety day in Greenwich.

For nearly two hours Principal Andrew Bella and Frank Bennett, who is in charge of driver training at Greenwich High, saw twenty-six of their students, aided by Greenwich police, enact "safety dramas" with the skill and finesse of veteran actors. Most dramatic of all were the motorcycle chase and fake accident in which a dummy dubbed Sarah was knocked for a loop by a car traveling too fast for safety. Following the "accident," police responded and showed the student body how they check up on an accident to determine its cause.

Greenwich's "Field Day For Safety" is one of many such exhibitions now being held, each prompted by the showing of the Ford Good Driver's League motion picture, *The Parade of Champions*. The film is very good. This reporter sat in on a recent showing to a group of high school students in Portchester, N. Y.; after the assembly leader announced that a "safety picture" would now be shown, there was an audible groan. But once or twice during the performance and following its conclusion there was considerable, and genuine applause.

The Parade of Champions is effective—amazingly so. It is a pleasant subject: there is no "thinking about it tomorrow"—high school people will think about it today; and for good reason. For the film appeals, not to the "fear" sensibilities, but to the highest accolade of all to any high school boy or girl —Good Sportsmanship. And if there is any "fear" element in the picture it is that a bad driver is a poor sport.

The Parade of Champions was produced by Wilding Picture Productions. Castle Films are distributing the picture for the Ford Good Drivers' League. Following each showing of the film the students in attendance are given an opportunity to join the League and try for the 98 College scholarships awarded each year by the Ford Company. Thus far many thousands of boys and girls have entered the rolls of the League following showings of the film.

TO SAVE YOUTHFUL LIVES the Ford Good-Drivers' League carries on the theme of its film "The Parade of Champions" with school demonstrations of which this Greenwich (Conn.) High School show arranged by Lyle Jones of Castle Films is outstanding. (Left, above) Student Jack Lally receives award for good driving from Mayor William Peck of Greenwich; (below) out-of-town police chiefs and safety officials who attended and a view of the student throng. (Left to right at bottom) Lyle Jones (Castle Films), High School Principal Andrew Bella, Officer James Healy (safety investigator), Capt. John Gleeson, and Frank Bennett, the school's safety instructor. Other scenes are typical of this and similar demonstration.

CATERPILLAR FILMS SHOW DEFENSE ROLE

● Caterpillar tractor company is numbered among the pioneer users of commercial motion pictures and its selling program on the screen continues unabated.

Motion pictures were first employed by the Company to demonstrate the ability of its machines to solve many kinds of difficult military hauling problems. This was back in the days of World War I. Later movies were used to record many of the outstanding feats of these tractors performed for the Allied governments from 1914 on to the end of the war. Contrary to popular belief these were hauling feats and not the spectacular deeds of tanks: for this Company made tractors and not tanks for the Allied armies. The tank was developed by the Engineers Corps of the British Army and practically all of these early juggernauts were manufactured in England.

World War Showed Advantages

But those wartime movies of twenty-five years ago proved the advantages of the motion picture as a selling tool. A demonstration held in Texas could be restaged in the office of the War Department in Washington or London within a matter of days. Busy officials would not have to leave their chairs to see with their own eyes the results of tests in swamps, forests, deserts or mountains. In short, movies multiplied the results of every demonstration, they speeded up sales and reduced the cost of selling. So they became a permanent part of the advertising program of Caterpillar back in the days of the first World War.

Of course, the first pictures were silent and they remained so until the late '20's when sound came to the screen. Then the "Caterpillar" films found a voice in the form of disc recordings synchronized with the picture. This type of sound was used for three years and then the Company turned to sound-on-film which has been used continuously since it was first adopted almost ten years ago.

Practically all of the pictures use off screen narration, with music and sound effects to add interest and variety to the sound track. They are in no sense Hollywood productions. They are simply demonstrations of what the machines will do on many types of work.

Films Increase With Products

As the list of products has expanded the need for movies has increased. For many years track-type tractors were almost the only products. In 1927 a complete line of road machinery was added. In 1931 "Caterpillar" announced its first Diesel tractor. A year later came a line of Diesel power units which has been followed by marine engines, Diesel electric sets and automotive engines in rapid succession.

Each one of these new lines has opened up new markets and has called for new pictures to show how the machines serve those markets. In recent months when national defense has been uppermost in every mind, pictures have played a primary part in showing how the company's products are serving many phases of the defense program. The tractors are, of course, resuming their familiar role of hauling guns, caissons, material and supplies. But they are doing far more than that. They are doing hundreds of road-building and earthmoving jobs for cantonments, barracks and ordinance plants. They are building scores of new airports, helping with the enlargement of hundreds of factories, burying thousands of miles of telephone cable, building military roads, speeding railroad construction, augmenting the lumber supply, serving mines, mills and factories; and last but far from least continuing their year in and year

(*Please turn to page* 37)

FOURTEEN RECENT CATERPILLAR MOVIES

The Far Corners—a new foreign picture with sequences from Canada, Sweden, Estonia, Africa, New Zealand, Mexico and Hawaii. A general interest film showing tractors, road machinery and Diesel engines on a wide variety of jobs abroad.

Forward March—an earthmoving film devoted primarily to large jobs and large tractors and the latest equipment such as bulldozers, scrapers, rippers, trailers, tampers, etc., used on such projects.

From Bank to Bank—a color film devoted entirely to the three sizes of Motor Graders and the work they do on road construction, maintenance, oil mix and snow removal.

All the Way With Oil — a picture portraying the part "Caterpillar" track-type tractors, Diesel engines and road machinery play in the petroleum industry from the time a new field is explored, through the drilling, slush pit construction, pumping, well servicing, transportation, road building, pipe line construction and pipe line pumping until the gasoline is pumped into the motorist's fuel tank with electricity generated by a Diesel Electric Set.

Inside Information — an explanation of "Caterpillar" Diesel engine operation by means of animated drawings. Also the story of patented copper bellows seals, air cleaners and fuel tank caps.

More Power to You—a Diesel engine picture showing installations in office buildings, hotels, telephone companies, airports, filling stations, factories, switching locomotives, gold washers, mines, excavators, work boats, rock crushers, sawmills, etc.

Old Timers—a film featuring Diesel tractors, Diesel engines and Diesel-powered road machines that have operated in excess of 10,000 hours.

Your Neighbor's Diesel — a color picture setting forth the record made by a D2 Tractor on the grain, fruit and livestock farm of a typical Diesel tractor owner — Ernest Halblieb of McNabb, Illinois.

Behind the Scenes With Quality—a trip through the factory showing production and inspection of tractors, road machinery and Diesel engines. A 2-reel subject.

Ten Years After—a one-reel film devoted to the operating stories of the first twenty-five Diesel tractors which left the factory in 1931 and early 1932. Twenty-four of these first Diesels are still going after nearly ten years of hard work.

Ten Ways to Win—an agricultural film which sets forth the advantages of track-type tractors in solving ten farm operating problems such as soft soils, hills, big loads, straight rows, belt and power take-off jobs, etc.

Headliners — a newsreel type of picture devoted to unusual and spectacular jobs of "Caterpillar" products.

Built to Take It—a picture devoted entirely to engines with special emphasis on Diesel Marine Engines and Diesel Electric Sets, with a sequence on Diesel truck engines.

Dixie Logging—a one-reel film on logging in the south-east showing the latest type equipment for handling pine stumps for naval stores, and pine pulpwood for paper mills, as well as various kinds of south-eastern timber for lumber.

ON LOCATION: "Pipeline" Crew Does a "Northwest Passage"

by William Sleeter, Motion Picture Staff, J. Walter Thompson Co.

● SHOOTING ON A RIVER BARGE in a 40-mile, subzero blizzard—watching camera and cameraman momentarily entombed under four feet of mud, and lugging equipment through hip-deep snow and icy swamps. . . .

Even the draftiest sound stage is paradise as compared to these and other conditions encountered in filming *Pipeline*, the camera record of the construction of Shell Oil Company's underground artery for oil between Fall River and Waltham, Massachusetts. Acting as Thompson supervisor on the location shooting I gained on this assignment a much greater respect for Admiral Byrd.

THE PERILS OF LOCATION

As one of the largest underground petroleum lines in the East, and the first in the Boston area, this project has attracted wide public attention to its significance to national defense. Pipelines are numerous throughout the Middle West and Far West, but the reason for their infrequence in the East is easily understood by the production group who accompanied the construction crew and machinery through 59 miles of rugged terrain in the dead of winter. To break through New England's timber, granite rock, and numerous marshes in the middle of summer would be enough to discourage any enterprise, but to crack through 59 miles with a four foot trench during sub-zero weather was unheard of in that neck of the woods.

It was at the height of this operation in December that the camera crew set out to cover practically every foot of construction from Fall River to Waltham, Massachusetts. In most cases it was possible to reach the vicinity of ordinary operations by auto, but for the unusual and spectacular phases of the construction the crew proceeded, with equipment packed in expedition fashion, to wade through several miles of hip-deep snow and icy swamps.

BEATING THE THERMOMETER

It was a tough job to get cameras, and in some cases recording apparatus operating efficiently in weather that marooned even fourton Diesel tractors sent to extract other stranded and frozen excavating equipment. A good example of operating difficulties faced by the production group was the occasion when the camera and crew were high out on the mast of a welding barge in the middle of the Assonent River. With only one opportunity to photograph this operation of laying and welding a pipe across a mile-wide river, the crew had to stick on the job during a 40 mile per hour blizzard most of the day to complete their shots. With the temperature at 10 below zero, the camera lubrication rapidly froze, but a gasoline flush did the trick, and photographing proceeded through the day at half hour intervals. Every other half hour was spent thawing stiff hands and frost-bitten faces around the barge's steam boiler.

(*Please turn to page 38*)

SHOOTING SHELL'S "PIPELINE" rates as the year's toughest location assignment as the film itself will testify for the camera crew who braved the 59 mile mid-winter trek through the bleak New England hills.

FIRESTONE'S NATIONAL PROGRAM

● THE FIRESTONE TIRE AND RUBBER COMPANY, Akron, Ohio, has embarked on what is generally considered one of its most extensive commercial motion picture programs in recent years.

The program divides into two phases: first, motion pictures for the dealer trade; and, second, motion pictures for the public, designed to help Firestone tire dealers sell Firestone products to their customers and prospects. The producer was Brobuck, Inc.

This Spring, for the first time, the entire Firestone Spring Dealer Meeting program was put into sound motion pictures. Firestone's philosophy in embarking upon this enterprise is based on the fact that thousands of dealers in little communities all over the country are thus able to attend Firestone meetings. By putting the program in motion picture form, comprehensive dealer meetings can easily and economically be taken to every tire dealer, no matter how small the community in which he lives.

The backbone of the 1941 Spring meetings which are now being held is a seven-reel feature production, entitled *We're On Our Way*. This is a story type production, full of human interest and heart appeal and provides a full hour's entertainment. It tells a strong selling story on the advantages to even the smallest tire dealer of the Firestone Complete Business Franchise, but it puts across its selling points in a subtle and effective way.

Cleverly worked into the continuity of the main feature is a one-reel short subject, entitled *How the Firestone Life Protector Protects Your Life and Saves You Money*. This was made primarily for consumer showings, but its first announcement to the trade comes when it is shown as an integral part of the main feature production at the dealer meetings.

This short subject is part of the Firestone 1941 Promotion Program for their dealers. The motion picture program includes a low-cost sound motion picture projector, which is sold to dealers, along with several pictures on Firestone products. The dealer sets the projector up on a counter in the store, as a miniature motion picture department, and invites the customer to see a movie show without charge. The customer is then shown a short motion picture demonstrating the advantages of the particular product in which the salesman is trying to interest him. An exact episode of this nature is shown in the feature production, *We're On Our Way*, in which the salesman uses the movie projector to help sell a set of Firestone Life Protectors. The picture then dissolves to full screen and the complete Life Protector film is shown, just as it is seen by the customer on the projector in the store. At the end of the short, the film dissolves back to the group in the store.

The screen play was written by Lyne S. Metcalfe, co-author of the book, "How to Use Talking Pictures in Business," who is now New York manager of Brobuck. The film was produced in Hollywood under the personal supervision of William Alley, Executive Vice-President and Production Supervisor of Brobuck.

Also as part of the Spring Program, Brobuck produced a one-reel short, featuring Mr. L. R. Jackson, Vice-President in Charge of Sales for The Firestone Tire & Rubber Company, in which Mr. Jackson outlines 1941 Firestone sales, advertising, and merchandising plans.

Reports from the field are highly enthusiastic. Dealers are flocking to Firestone meetings in unprecedented numbers, and invitations to showings had to be reprinted three times in the first month. Firestone executives are convinced that sound motion pictures provide them with a highly effective type of meeting, and Firestone dealers report that sales are made in three cases out of five when the customer is shown one of the consumer movies.

(Above) These scenes are typical of Firestone's "We're On Our Way."

DRYCLEANERS learn about modern selling methods in "Pay Dirt."

REACHING 'PAY DIRT' WITH FILMS

● MODERN ADVERTISING, modern salesmanship and modern business methods are shown to be the keys to success in the retail dry cleaning craft in a new talking motion picture entitled, *Pay Dirt*, produced for The Dow Chemical Company of Midland, Michigan, by the Jam Handy Organization. This picture, which shows the retail dry cleaner how to get the pay dirt out of his market, was planned to assist the users of Dow Synthetic Solvent in getting more customers and developing a larger, more profitable business.

BASED ON INDUSTRY SURVEY

In preparing this picture an intensive study of the dry cleaning industry was made in order to find out for dry cleaners the course they could follow in organizing their merchandising efforts and improving the sales methods of their employees.

In the picture, a technically animated character, Solvent Sam, who knows all the answers, gives voice to three things the dry cleaner should do in order to get the pay dirt out of his claim—modernize his business methods, teach salesmanship to his employees, and use a definite advertising campaign.

After a detailed analysis is made of the way in which these objectives may be accomplished, the picture touches on the aid that can be secured from distributors and distributors' salesmen.

SHOWN BY DISTRIBUTORS

Pay Dirt is shown to selected groups in the dry cleaning industry through the invitation of The Dow Chemical Company distributors.

A planned program ties in with the picture show. This includes exhibits of products and of display material for the use of the cleaner. All of which is calculated to make more than Sam solvent!

The title frame sums up this short.

SCENIC NEW ENGLAND

● ANOTHER in the noteworthy series of theatre travel shorts produced by Emerson Yorke is *Highways of New England*, subtitled "A Northern Tour." In his usual entertaining style, the producer takes the audience on a scenic tour of the New Hampshire and Vermont hills and historic landmarks. A selection of scenes worthy of gallery exhibition will be presented in next month's TRAVEL AMERICA section.

FOUR-WAY SELLING *For* WALLPAPER

● IN ANY attempt to capitalize upon the individual qualities of his products, the merchandiser of wallpaper faces almost insuperable obstacles. Not only is there complete lack of product identification at the point of sale, but it is necessary to build desire for the unbranded brand of paper among four separate parties to the sale: jobber, dealer, paperhanger, and ultimate consumer.

Such a problem was satisfactorily hurdled this spring by the United Wallpaper Factories, Inc., with the aid of a seventeen-minute sound film entitled *Ask the Man Who Hangs It*, which was created primarily to increase interest throughout the trade but becomes an ultimate sales story for the consuming public as well. The picture was originated, professionally cast and produced by Chicago Film Laboratory, Inc. Although the producer was handicapped by a request for delivery within three weeks following the decision to make the film, results have proven the film a splendid means of building goodwill and a special achievement in the promotion of "unitized" wallpaper, an exclusive product.

PICTURE HAS FOUR-FOLD PURPOSE

The purpose of the picture was fourfold: to describe the four exclusive features of these United Wallpaper products, to educate the paperhanger to recommend papers thus "unitized," to make the "unitizing" test understandable by showing the mechanics of wallpaper manufacture, and to weave all the elements into a human interest story. The film was designed for use during the first third of the forty-five minute period which company representatives are permitted to devote to their products at regular spring meetings conducted nationally by paint and wallpaper dealers. Incidentally, such meetings are attended largely by decorators and paperhangers, whom neither the manufacturer nor the jobber call on during the year and whose sample books contain assorted papers of various manufacture and in a wide price range. In turn, neither the dealer nor the paperhanger care to favor a particular line at the expense of any other, nor does the jobber want them to. The trade is eager to learn about new lines, however, and to recommend legitimate features of any or all of the papers to the consumer.

SHOWS MANUFACTURING STEPS

The story of wallpaper manufacture is woven into an interesting human interest story plot, having been condensed to three and a half minutes and carried in dialogue. One by one, each of the "unitizing" tests given the paper after its manufacture is demonstrated in the laboratory. Following this, the practical, everyday meaning of each test is shown right in the home.

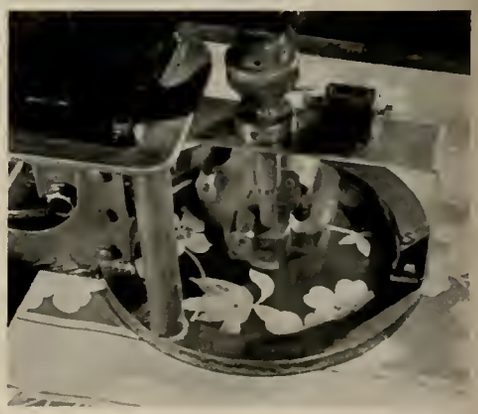
A ten-minute quiz for the audience follows the showing, and prizes are awarded for the five best answers. Paperhangers are then called up from the audience and asked questions on which the picture has just given the answers. Salient points in the selling story are really driven home by the picture demonstrations of manufacture and testing.

PUBLIC DISTRIBUTION LATER

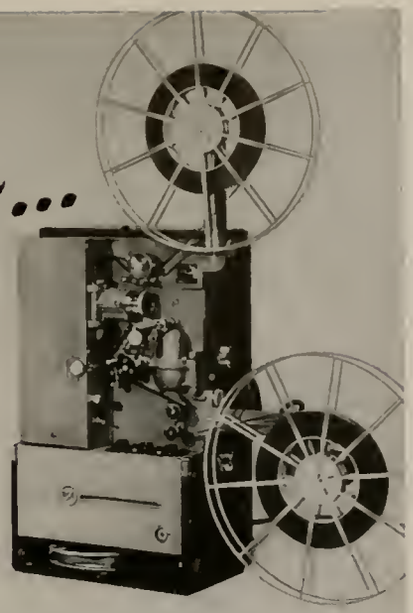
More than a hundred showings to the paperhanging trade were made before April first of this year, and the picture is scheduled to follow sales meetings from coast to coast. When it can be released for public consumption, it will be shown in department stores, and later to women's clubs, home economics and parent-teacher groups.

The enthusiastic interest created by the picture among the trade has been of help in the promotion of an advertising and point of sale promotion kit sold by the company.

UNITED WALLPAPER FACTORIES, Inc., blaze a new trail in sound motion picture selling in a 17-minute film addressed to jobbers, dealers, paperhangers and the ultimate consumer. Produced by Chicago Film Laboratory, Inc.



On the "Broadways" of America...



RCA Motion Picture Sound Equipment "Stars" for over 6,000 Theatres

Get the same "star" performance for your pictures with RCA 16 mm. SOUND FILM PROJECTOR

For finer, clearer sound... more even light distribution on screen ...greater operating simplicity —here's your projector!

When the motion picture industry goes for something in a great big way—you *know* it's good. *It has to be!* And over 6,000 American theatres use RCA Equipment!

That's why we say—give *your* pictures the *professional* projection they deserve with the sensational RCA 16 mm. Sound Film Projector. Completely RCA engineered, it gives new life, new sparkle to every picture. It distributes light on the screen more evenly. It reproduces sound with tone that's full, clear, and natural—at *any* volume.

In addition, operation of the RCA 16 mm. Sound Film Projector is simplicity itself. All size reels are quickly rewound by motor—cleaning and adjusting are simple. Threading may be quickly and easily accomplished because threading line is cast right on the projection block.

For these reasons—and because it's so easy to carry—more and more firms are getting this projector each week. It's the ideal instrument for making sales stories sing!

16 SUPERIOR FEATURES—YET IT'S PRICED WITH THE LOWEST!

Trademarks "Victor," "Victrola," Reg. U. S. Pat. Off. by RCA Mfg. Co., Inc. In Canada, RCA Victor Company, Ltd., Montreal.

For better sound film projector performance—use RCA Tubes

←RADIO CITY MUSIC HALL in New York City *has RCA Motion Picture Sound Equipment. Over 6,000 theatres on the other "Broadways" of America are similarly equipped to provide their audiences with the finest performance.*

16 mm. Sound Film Projector

COMMERCIAL SOUND DIVISION • RCA Manufacturing Co., Inc., Camden, N. J. • A Service of the Radio Corporation of America

Commercial Sound Division (BS-4)
RCA Manufacturing Co., Inc., Camden, N. J.
Send complete information regarding RCA 16 mm. Sound Film Projector.

Name _____
Company _____
Address _____
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VISUAL DISPLAYS

CHICAGO TRAVEL SHOW FEATURES FORTY FILMS AS PRIMARY VISITOR ATTRACTION

(Left) Assn. of American Railroads features automatic slidefilm projection.

● The increasing use of motion pictures to sell travel was demonstrated at the recent Travel Exposition sponsored by *The Chicago Daily News* at the Stevens hotel in Chicago. In a special Exposition Theater adjoining the exhibit hall, travel motion pictures were shown for approximately eight hours a day during the five days of the exposition.

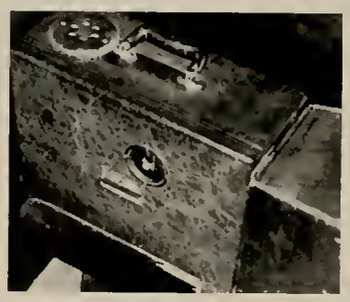
It was a good many years ago that transportation companies, state tourist bureaus and other travel organizations began making motion pictures to interest the public in vacations. The first pictures produced were rather amateurish in quality and overly commercial, but the past three years has seen a steady improvement in the quality of these travel films. This year's product in nearly every case shows that expert professional talent is used and the films are almost invariably interesting, beautiful and concentrate on the attractions of various sections of the country while they minimize the commercial sales talk for railroad, air line or whatever institution is producing the film.

Most of the films are now in sound and color and many of them employ expert commentators such as Alois Havrilla, Lowell Thomas and other well-known professionals. While a few are projected in the 35 mm. size, the majority are in 16 mm. Kodachrome as this size lends itself best to showings before clubs and schools. The films are widely used by the travel industry and are usually loaned free of charge to clubs and other organizations interested in arranging travel programs. Many of the companies which have produced films send portable projectors and an operator with the film to present the program if the group ranges in size from 150 people up. The films are also used in the offices of travel companies to show interested prospects the places they will visit on their vacations and are often effective in closing sales. At the *Daily News* Travel Show more than 40 different films were shown, covering a wide variety of subjects, and attracting a crowd at all times in the special theatre set up.

In the Grand Ballroom, which seats 3,500, *Daily News* Travel Club members saw motion pictures produced for the Union Pacific Railroad (*Rainbow Canyons of the West*), Denver & Rio Grande Western Railroad (*Rails to Rainbow's End*), Greyhound Lines (*This Amazing America*), Moore-McCormack Lines (*Incredible Rio*), Illinois Central System (*Mexico*), and the Commonwealth of Pennsylvania (*Travelcade in Pennsylvania*). Several travel shorts made by the large movie companies were also shown at these programs.

Note of Correction: Credit is due the Ivel Corporation for construction of the unusual Socony-Vacuum exhibit featured on page 24 of our last issue.

A "CLOSEUP" OF AMERICAN RAILROADS' exhibit showing the miniature theatre glimosed at left in the picture above. A short silent slidefilm is shown continuously on the S.V.E. automatic Picturol equipment pictured below.



S.V.E. "AUTOMATIC" IN ACTION: working long hours on its cross-country tour of rail terminals and travel shows, this automatic slidefilm unit is doing a consistently trouble-free job.

THE CHICAGO DAILY NEWS TRAVEL SHOW featured these exhibits (left) TWA's novel theatre entrance; (center) "Mexico" in color on a Filmosound projector and (right) the Denver & Rio Grande's tiny theatre also featured a Filmosound unit and color motion pictures.

ANTFA ELECTS OFFICERS

♦ The Allied Non-Theatrical Film Association held its Annual Convention on April 18th and 19th, at the Hotel Astor in New York City.

The first evening's meeting was devoted to discussions as follows: *libraries and their problems; legislation; equipment sales; distribution and projector servicing; and making the most of your product.*

The second day's session began at 2 o'clock and was devoted to the election of the following officers:

President, W. K. Hedwig
Vice-Presidents, Thos. J. Brandon and Harry A. Kapit
Treasurer, Samuel Goldstein
Secretary, H. T. Edwards
Directors, Benjamin O. Jennings, Horace Jones, Russell C. Roshon

Bertram Willoughby was elected Honorary President by acclamation.

BUYMANSHIP & DEFENSE:

(*Continued from page* 26)

from the purely selfish objective of getting the most for our money to a consideration of the effect of our purchases on the whole social economy. We wish to refrain from a rush to buy, the hysteria of hoarding which will increase scarcity and send prices sky-rocketing. This will not only bring added hardship to those least able to bear it, the families with the lowest incomes, but also will react upon us all by increasing the speed and extent of inflation.

"We need to teach, also, that in many instances substitutes will be offered for the materials to which we are accustomed. Consumers would like to be told about those substitutes, not so that they can refuse to accept them but so they can know what they are getting and compare prices intelligently. In many instances the substitutes will be cheaper. Consumers would like to know just how the substitution affects durability and satisfactory performance. In other cases substitutions will be new synthetic materials suggested to replace ingredients not easily obtainable under war conditions. The modern consumer will wish to make use of these wherever possible to lessen the disastrous effects of scarcity."

YOU *CAN* TAKE IT WITH YOU . . *It's Portable!*

MPE "COMPACTS"

THE COMPLETELY PORTABLE SCREEN

CLEAR

WASHABLE

NON-GLARE

No more heavy, bulky "luggage" to dampen your salesman or customer enthusiasm—to rob your motion pictures or slidefilms of their usefulness and effectiveness. No more embarrassing delays while screens are made ready for a showing—no wasted time in dismantling. Up in a jiffy, down as quickly—ready for the next showing. Simple as 1-2-3!

"Compact" models, seven convenient sizes up to and including 9' x 12', are carried in a handsome leatherette covered plywood case not over 45" long.

Translucent Screens for rear projection are available in the smaller sizes: 41" x 56" and 4½' x 6'.

For limited audience shows—The "Waldesk" is a popular, extremely low priced roller type screen, 30" x 40". It hangs on a wall or stands on a table.

Standard equipment consists of a screen and a screen envelope, two sets of legs for adjustable heights, leg brackets, and carrying case.

Available at slightly extra cost are cases with accessory compartment (shown here) for splicers, extension cords, and spare lamps and tubes.

Write for Descriptive Folder 41A

MOTION PICTURE ENGINEERING CO.

8510 TWELFTH STREET DETROIT, MICHIGAN

Designers and Manufacturers of Special Motion Picture Slide Film and Sales Meeting Equipment.

DESIGNERS BUILDERS *Special* SALES PROGRAM EQUIPMENT

•

STAGE EQUIPMENT

- Stagettes
- Stage Fronts
- Traveler Tracks
- Drapes
- Turntables
- Switchboards

PROJECTION EQUIPMENT

- Movie Trucks
- 35mm Units
- 16mm Units
- Slide Film Units
- High Powered Slide Units
- Stereoscopic Units

ACCESSORIES

- Film Splicers
- Voltage Indicators
- Carrying Cases and Trunks

ENGINEERING SERVICE AND CONSULTATION

To meet specific visual sales promotion needs, specially designed units frequently cost less than standard equipment.

You are invited to consult with us—no obligation, of course—on equipment for your visual program to promote "showmanship in selling" to the public, your dealers, or your own organization.

FILM PROTECTION
AGAINST
CLIMATE - SCRATCHES - OIL and DIRT
THAT HITS THE SPOT
MOVIES STILLS
VAP PEERLESS FILM TREATMENT RATE
Better photo finishers offer VapOrate protection for still negatives
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New York City
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Chicago
716 No La Brea
Hollywood

PRODUCER DIRECTORY

QUALITY PRODUCTIONS
BLACK & WHITE & IN COLOR
Division of Photo Sound SARRA, Inc.
WHitehall 5151 -:- 16 East Ontario Street -:- Chicago

STRAIGHTFORWARD
INDUSTRIAL ILLUSTRATION
FOR USERS OF
16mm MOTION PICTURES
STILL PICTURES • SLIDEFILMS
COLOR
STANLEY STERN 507 FIFTH AVENUE NEW YORK, N. Y.

SLIDEFILM EQUIPMENT

The PICTUREPHONE
for Training, Sales, Demonstrations, Meetings
The Only Complete Line of Sound Slide Film Projection Equipment on the Market. Whatever You Need, We Have It. Twenty-Five Exclusive Advantages. Radically Different.
Write us today . . .
O. J. McCLURE TALKING PICTURES
1115 W. WASHINGTON BLVD.
CHICAGO, ILLLINOIS Phone CANal 4914

FILM SHIPPING CASES

SAFEGUARD YOUR FILMS
INSIST ON FIBERBILT SHIPPING CASES
TRADE FIBERBILT MARK SHIPPING CASE
THEY PROTECT 16MM REELS AND FILM WHILE IN TRANSIT

PERSONALITIES *in the* NEWS

● With the election last month of William C. DeVry to the presidency of the DeVry Corporation, the high tradition of this internationally known family name and the manufacturing prestige which it conveys to the film industry will be carried on by the son of its lately deceased founder and president, Mr. Herman A. DeVry. Another son, Edward B. DeVry, was elected secretary and treasurer of the Corporation and president of its educational subsidiary, DeForest's Training, Inc.

WILLIAM C. DeVRY

The new chief executive of the three-decade old projector manufacturing firm was in charge of its selling organization at the time of his father's death. He brings a wealth of experience in film production and precision projector manufacture to his post, having actively produced motion pictures for some years before he joined his father's organization in 1930. He has been sales manager of Herman A. DeVry, Inc., parent firm, and the present DeVry Corporation since 1932. Credited with having developed many new sound projector equipment markets, he has lately been responsible for the company's aggresisve development of new types of 16mm sound projectors.

Educated in Chicago's Senn high school where he starred in prep athletics, the tall, broad-shouldered new DeVry prexy continued his educational career at the University of Illinois. After leaving the University he worked his way up through the selling ranks from the retail camera department of a Chicago department store to the managership of the camera department of the Atlas Stores.

Carrying the DeVry family tradition to the third generation are "Bill's" two youngsters, Diane and Dinah. Mrs. Bill is the former Helen Filkey, holder of seven world track records and an internationally known sports celebrity before her marriage. In his after-office-hour hobbies, the new DeVry prexy's loyalties are equally divided between golf and yachting with the intricacies of magic his real hobby.

E. B. DeVry Is Secretary-Treasurer

♦ Since 1926 when he became associated with the company founded by his father and its late president, Edward B. DeVry has served the projector manufacturing organizatiion. In 1928 he became its secretary. To the new responsibilities of secretary-treasurer and president of DeForest's Training, Inc., he therefore brings a wealth of experience in the company's management affairs.

EDWARD B. DeVRY

Having served for a brief interval in the field of industrial film production he is also well versed in the problems of equipment users and producers.

Born in Chicago, Illinois, June 15, 1902, "Ed" attended the University of Illinois, Northwestern University and Armour Institute. At Illinois he was elected to Scabbard & Blade, honorary military organization and was commissioned as a 2nd Lieutenant in the student officers' reserve corps. He was also elected to Skull and Crescent and Delta Sigma Pi, honorary fraternities and is a member of Tau Kappa Epsilon Fraternity, of which he was president in his senior year at Illinois. In 1933 he married Marguerite Heller and has one youngster, Barbara Ida, aged five.

LOCAL PROJECTION SERVICE

California and Pacific Coast —

ALLIED FILM EXHIBITORS, Inc.
672 South Lafayette Park Place - Los Angeles, Cal.
EXHIBITORS OF 16MM. INDUSTRIAL AND PUBLIC RELATIONS FILMS.
56 exchanges serving 250 communities in the Western Trading Area.
Regional offices
SAN FRANCISCO • PORTLAND • SEATTLE

Missouri, Central Illinois, Etc. —

. . for coverage in ST. LOUIS
and the States of Missouri, Illinois, and Arkansas
see RAY SWANK
620 N. SKINKER BLVD., ST. LOUIS, MISSOURI
EXPERIENCED COMMERCIAL DISTRIBUTOR
Also Equipment Rental and Complete 16 mm. Library

New York, New Jersey, Connecticut —

16MM & 35MM motion picture projection service. Arrange club, school, church showings, supply equipment and operators. Full responsibility, one-time or long runs in New York, New Jersey, and Connecticut. Continuous projection and sound-slide film service. Have largest local list of theatrical outlets for top quality industrial films.
KING COLE'S SOUND SERVICE, Inc.
203 E. 26th ST., NEW YORK CITY LEx. 2-6781

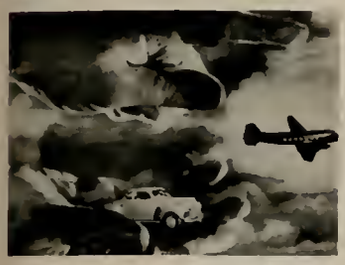
New England States —

—in BOSTON see PATHESCOPE
FILMING in 16mm, plus
Color, "Add the Local Angle"
Write or phone the
PATHESCOPE CO.
438 Stuart St., Boston Tel. COM 0640

Ohio, Michigan, Etc. —

1,125,000
Middle West Rural Residents See Our Programs
Weekly
We can show YOUR INDUSTRIAL FILM to this
Audience
RATES ON APPLICATION
TWYMAN FILMS, Inc.
27 Central Avenue Dayton, Ohio

CLASSIFIED ADVERTISING RATES
Special rates as low as $9.00 per insertion are available for display service announcements on this page. Write for full particulars and a layout.



TWO NEW RICHFIELD OIL COMPANY slidefilm feature montages indicative of unusual photographic quality. (Above) Mobilization for defense is the theme; (below) Richfield's new Fortified 100 Octane gasoline give the swiftness and smoothness of flight to today's automobile. F. K. Rockett produced.

Novy's 70 Projectors

♦ The Navy possesses over seventy 16 mm projectors used by its Recruiting Service. On its ships and bases it has over 350 35 mm. sound motion picture projectors.

FOR HOUSE TO HOUSE

Selling

Here it is! . . The new sound slide film projector you have been waiting for.

Specifically designed to meet the problems encountered in door-to-door sales presentations. Rapid set-up. Light Weight. Good Projection. Perfect Sound. It offers every desirable advantage.

A low priced quality unit—typically RADIAD.

For further details consult your local dealer or film producer—or write to us direct.

154 E. ERIE ST. • CHICAGO

RADIAD *Service*

RICHFIELD SLIDEFILMS

♦ Marketing of a new aviation-type gasoline for motorists was accompanied by Richfield Oil Corporation's use of a new dealer sound slidefilm and a silent 16mm. Kodachrome production which presented visual statistics for executives and personnel; at the same time a consumer slidefilm was made available to farmers and ranchers. Frederick Rockett produced the entire program.

Fortified for '41, the dealer slidefilm, is keyed to the thesis that "victory goes to the armies with the best industrial organization. From end to end this land of ours teems with activity—the greatest mobilization for defense in our history—that democracy shall not perish." Tracing the story of rearmament and showing through news pictures reason for its need, Richfield's part in research to develop finer aviation fuels is clearly indicated. From this point it is a step to the introduction of a new alkylate gasoline with more than 100 octane rating which has been made available to the motoring public with the slogan, "Richfield Powers Planes for Your Army—Let Richfield Power Your Car."

Dealer aids—wildflower seeds, wildflower booklets in color, national and regional advertising—are shown, and John Wald and Don Forbes, the two Richfield Reporters, handle most of the narration in their usual radio manner.

Given a good production budget, this is an unusually "live" slidefilm; it runs 28 minutes. Story was written by Robert Hixson of Hixson-O'Donnell, Inc., Richfield's advertising agency. Photography, including some striking montages, was done by James Fullerton. Perry King directed.

Tractor Tips, Richfield's second new slidefilm, is intended for the education of farmers and ranchers who are notoriously careless of expensive equipment. Production runs 28 minutes. Leading tractor manufacturers cooperated in supply data and mechanical equipment for use in the production. Profiles, cutaways and other demonstration techniques were used to splendid advantage in this good-budget film.

It's 400 in 1 This Year!

BUSINESS AND EMPLOYEE GROUP DOLLARS FOR THE GREATER NEW YORK FUND

Help Support 400 Health and Welfare Services that NEED MORE MONEY to Keep Going!

Suppose Nobody Cared!

GIVE TO THE GREATER NEW YORK FUND!

"Think Carefully—Must You Be a Hollywood Star to Get Into the Movies?"

NO! Your product is already a star in its own field. Now it can take its place on the theatre screens of the nation—nearly 10,000 under agreement to Alexander. YOUR PRODUCT—your company can reserve preferred position before the eyes of millions of theatre patrons. Why not use the type of showmanship to be found only in the use of all-color, sound moving pictures to do that next big selling job for you?

We have arranged far the theatres and we have the organization for placing your movie-ads in any area you choose. Let us tell you about it!

ALEXANDER FILM CO.

COLORADO SPRINGS, COLORADO

Offices in NEW YORK • CHICAGO • DALLAS • ATLANTA • SAN FRANCISCO

HOLLYWOOD COLORFILM

CORPORATION

Announces

that preparations are now complete for printing and processing 16mm sound prints in

Gasparcolor

FOR RICHNESS AND FAITHFUL COLOR REPRODUCTION

use three color

FOR ECONOMY AND PLEASING COLOR REPRODUCTION

use two color

Either color method assures you of uniformity, permanency, and transparency in color, of the highest quality, from your *original negatives* or *Kodachrome* subjects, at prices you can afford to pay—plus speedy delivery.

Submit samples of your original negatives or Kodachrome for a convincing test print to be made for you at our expense.

Phone, write, or wire

HOLLYWOOD COLORFILM CORPORATION

230 West Olive Avenue - - - Burbank, California

Phone: Charleston 6-6477

FROM EVERY BUSINESS ANGLE

THE BEST BUSINESS LOCATION!

Here at the center of Chicago's principal marketing and transportation facilities, Twenty North Wacker Drive offers these exclusive advantages for the location of your Midwestern office headquarters. At the gateway to Chicago's Loop business district, (yet fortunately located just outside the dust and din of mid-Loop traffic), this superb modern skyscraper has unequalled office accommodations with light and air on eight sides of lower floors and in tower offices far above all surrounding buildings. Located within a few minutes walk of principal rail terminals, shopping districts, theatres and hotels as well as nearby wholesale and financial districts, Twenty North Wacker Drive will afford your business real economies in operating costs and convenience—with added efficiency for employees and executives. Yet rentals are moderate, in keeping with the times, with all sizes and arrangements of large and small office layouts available.

Modern theatres and meeting rooms — an exclusive building feature.

ADDRESS INQUIRIES TO THE OFFICE OF THE PRESIDENT • MR. J. C. THOMPSON

AT THE CENTER OF CHICAGO BUSINESS • THE CIVIC OPERA BUILDIN

20 NORTH WACKER DRIVE

FIRST MILLION SEE THE NEW MEAT FILM—R. C. Pollock (left) general manager of the National Live Stock and Meat Board, receiving from H. J. Spiess (right) and Edward J. Mayer, executives of Castle Films, Inc., their report showing that the Board's new motion picture, "Meat and Romance" had just passed the million mark in number of persons seeing it. Since November 15 the picture has been shown in all of the 48 states in junior and senior high schools, colleges, churches, cooking schools, department stores and before women's clubs and meat trade groups.

CATERPILLAR:

(*Continued from page* 28)

out task of producing the nation's food supply.

Most of these jobs are primarily concerned with national defense. All of them are subjects for pictures that explain the Company's part in the defense program to its customers and friends.

During the last two years fourteen new sound subjects have been released. As usual these films were prepared, edited and the narration written in the company's advertising department. The recording was done at Chicago Film Laboratory using a professional narrator and recorded music and sound effects. Two pictures, as noted above, have been produced in Kodachrome.

Use Two Methods of Distribution

Two principal methods of distribution are employed. New films are given their first showing at a series of "Open Houses" which are staged in various dealer's places of business during the winter and early spring of each year. Customers, prospects and friends are invited to these meetings, which are generally all-day affairs with a luncheon served during the noon hour. After the open house is over prints of the new films are released to dealers, most of whom are equipped with projectors. Many dealers have special projection rooms in their places of business and a few have two sound projectors—one to conduct shows at the home office and the other to do the same thing out in the territory.

The plan works. Its principal result is cutting down the time and cost of making sales. Dealers who formerly had to take a county board or a farm family far out into the territory to show them a machine doing their kind of work, now invite the same group into the movie room and show them not one, but many machines doing the very type of jobs in which they are interested. Jobs that are out of season, like snow removal in July; or far out of the territory, such as an unusual operation in another state or at the opposite side of the continent can now be brought into every dealer's salesroom or any prospect's office.

This is the great value of commercial movies for this large manufacturer of track-type tractors, Diesel engines and road machinery and it is an advantage that has been proved time and again throughout the quarter century that the Company has carried its sales story to the silver screen.

Location Specialist

♦ After some years of manufacturing experience, during which time he became proficient at industrial photography, Stanley Stern joined one of New York's larger photographic establishments. There he became salesman and sales manager, and familiarized himself with the broader field of advertising. Leaving them he set up his own shop, a tiny one man place and achieved a reputation in the handling of location business assignments.

He has no studio facilities, seeking only location work, and his apparatus is all of the portable type. He goes to the place where the activity goes on, instead of bringing the job back to the camera in the studio. His field thus covers all the usual and some of the unusual forms of industrial and business photography, and is aimed at satisfying the needs for medium budgets whose requirements for accuracy and intelligent co-operation are no less stringent than those of heavier pictures.

SCENES THAT NEVER FADE!

Definition added . . . fading, bleeding, sweating and rotting prevented . . . sprocket tension reduced . . . renews old film, preserves new. Once processed, no waxing is needed. *Five times the life of your film at a very small cost*—think what you *save!* Write for full details, proof, and price schedule.

O'SULLIVAN FILM PROCESS
5184 SANTA MONICA BOULEVARD
HOLLYWOOD, CALIFORNIA

Mention Business Screen when writing to advertisers.

1ST Choice! DeVRY

THESE TWO 16MM SOUND PROJECTORS SERVE LEADING INDUSTRIALS

DEVRY MODEL "QR-12"

The new low-priced portable 16mm sound projector with two airplane luggage cases; ideal for the many field uses of the industrial sponsor.
Stop-on-film
Power Rewind
Reverse Switch

THEY CHOSE DEVRY

Ford Motor Company
International Harvester Company
Caterpillar Tractor Company
Allis-Chalmers Co.
Bell Telephone Co.
Minneapolis-Moline Implement Company
B. F. Goodrich Co.
H. J. Heinz Co.
and many others

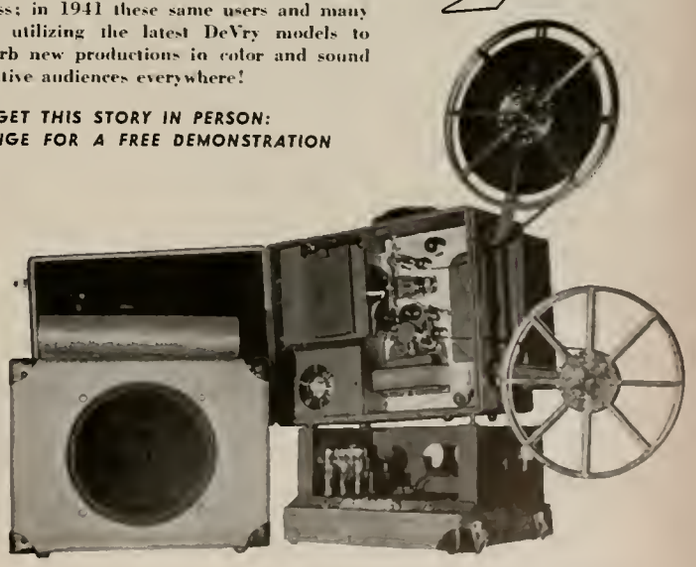
DEVRY QUALITY PROJECTION CAN SERVE YOU IN THE FIELD, SALESROOM, FACTORY

Just as it serves so many of the nation's outstanding industrial leaders whose sound motion picture productions are shown on DeVry equipment, so DeVry sound quality and screen brilliance can serve you in making your next film presentation a convincing, sales-making performance! For almost three decades, DeVry projection has served American business; in 1941 these same users and many others are utilizing the latest DeVry models to bring superb new productions in color and sound to appreciative audiences everywhere!

GET THIS STORY IN PERSON: ARRANGE FOR A FREE DEMONSTRATION

DEVRY 16 MM. "INTERPRETER"

provides theatre quality sound projection before audiences in the field, the factory or the salesroom. "The Interpreter" exemplifies the finest in 16mm projection quality, life-like sound reproduction and screen brilliance—the result of 28 years of experience in building precision motion picture equipment.



Produced by the same skilled, experienced craftsmen who build the world-famous DeVry 35mm studio sound camera and the theatre sound projectors.

DeVry manufactures everything for the recording and projection of both 16 and 35mm sound and silent motion pictures.

DeVRY CORPORATION
Factory & Main Office
1111 ARMITAGE AVENUE
CHICAGO, ILLINOIS

Who Sees Advertising This Time of Year?

Hope You Enjoy Your Vacation!

Crowds change with the seasons, but there's no vacation from buying! All you need to pull the buying YOUR way is a new point of focus. It's yours — effectively and economically—in a business production by—

ADVERTI-FILMS

"Timely as the next tick of the clock"

1585 Cross Roads 6671 Sunset Boulevard

HOLLYWOOD

HOllywood 7349

JOHN J. BOLAND
Producer-Director

RAY NAZARRO
In Charge of Production

SHELL'S "PIPELINE"

(*Continued from page twenty-nine*)

The chief characters in this picture are the "Bulldozer," "Boomcat," and "Backhoe." The "Bulldozer" is a tractor with a scoop plow attached to the front. This combination is used to shove excavated dirt back into the trenches after the pipe has been laid. The "Boomcat" is so named as it is a specially rigged caterpillar tractor sporting a boom-like arm from its side. The boom has a cable and hoisting equipment attached. This apparatus has a triple duty of carrying, raising and lowering, and bending pipe. The "Backhoe" is a special trench-digging shovel which works on back scooping principle, drawing the dirt toward itself and dumping on either side of the trench.

Many nerve-jolting but amusing incidents occurred during the filming of these man-made monsters at work. On one occasion the cameraman was trying to get an up-shot of backfilling dirt coming into the pipe trench after the pipe had been laid when the "Bulldozer" overshot his mark and buried cameraman and camera under four feet of mud.

This Takes Determination

On another occasion excavation had been completed on both sides of a marsh. The "Backhoe" proceeded to dig through the swampy area when the cameraman decided it would be a splendid opportunity to catch the apparatus digging toward him. He set up his equipment in a deep trench at the opposite end of the marsh. As the "Backhoe" broke through the last piece of marsh, a wall of water came rolling into the trench, dousing the cameraman, director, and some equipment. Flash thinking saved the camera, but dampened spirits in freezing weather terminated shooting for the rest of the day.

Numerous similar occurrances plus constant adverse photographic conditions gave this motion picture unit about as tough an assignment as ever experienced by any commercial producer, and one rivaled only by the newsreel cameraman.

For this reason, the picture *Pipeline*, as completed, employs the realism and spot news interest of the newsreel plus a high level of human interest magnified by the narration. The story tells how a handful of Texans, old hands at the pipelaying game, cooperated with six hundred "rock-ribbed" Yankees on one of the toughest achievements of its kind in the country: how 651,000 gallons of twelve different oil products can be put, one after another, through the line in one day: how the type of product, speed of flow, pressure and temperature are checked and controlled from an amazing dispatch board in distant New York City. It also stresses the importance of a safe underground channel of vital supply to industry, motorists, and home heating (in peace time and war). Within the service area of the pipeline are Ft. Devin, Framingham Airport, and Bethlehem Shipyard.

The Narrator, John McIntyre, tells the entire story in Texas dialect, from the point of view of one of the Texan specialists first experiencing a New England winter and native resourcefulness.

The seventeen-minute film is currently being exhibited before club and school audiences throughout New England.

TYPICAL OF ELGIN'S SCREEN CAMPAIGN are these scenes from the currently showing graduation theme release. The new series, produced by the Alexander Film Company, Colorado Springs, is showing nationally.

Elgin Screen Ad Campaign

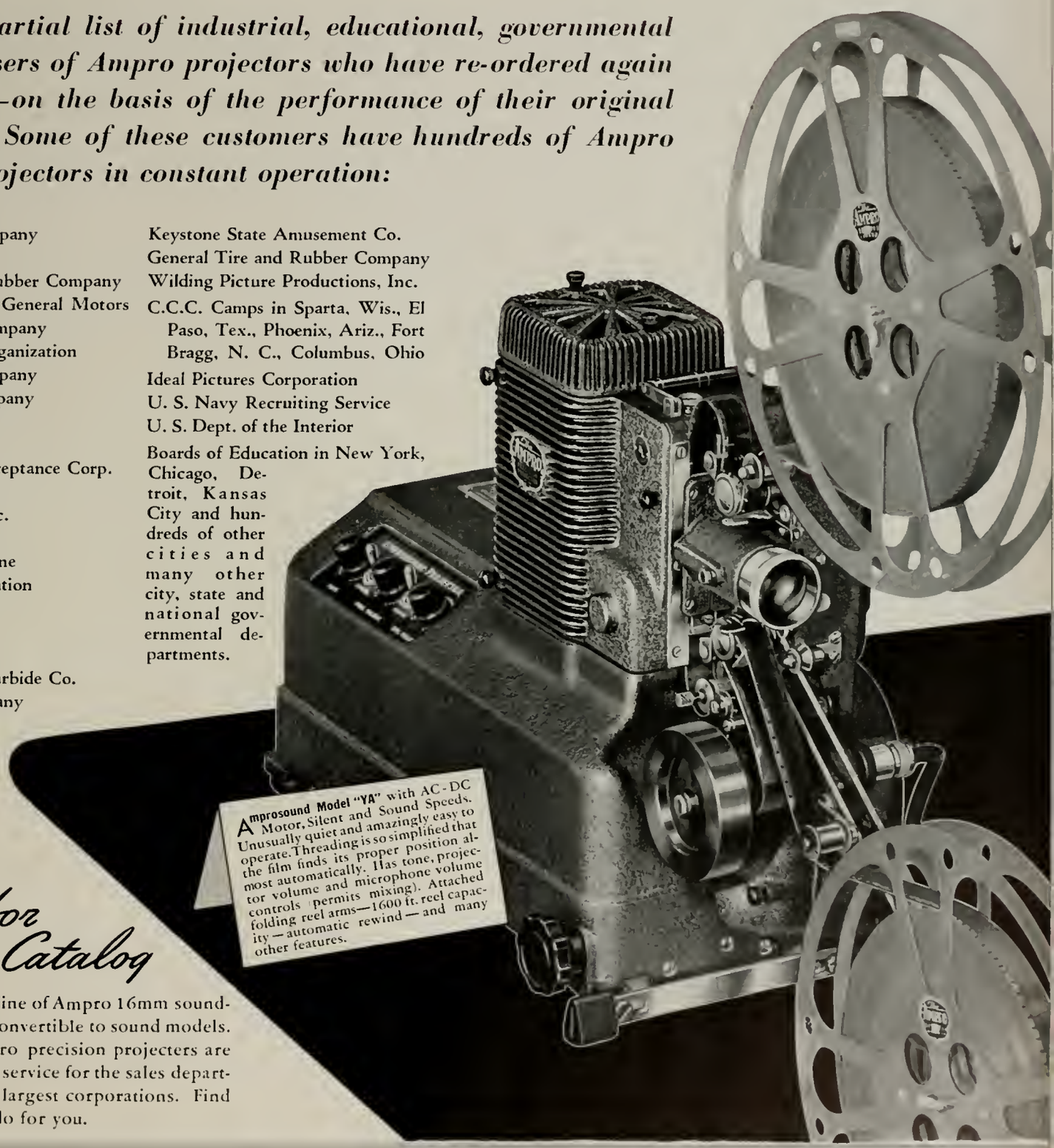
♦ The Elgin National Watch Company, Elgin Illinois, is now using a screen advertising campaign prepared for the famed watchmaker through the Alexander Film Company, and now showing nationally through the far-flung distribution service of the producer. One of the reels carries the graduation theme of the month. The series is expected to show unusual direct dealer results and is so planned.

PRINTED BY M. KALLIS & CO., CHICAGO, 8M-41

They Re-ordered!

Here is a partial list of industrial, educational, governmental and other users of Ampro projectors who have re-ordered again and again—on the basis of the performance of their original purchases. Some of these customers have hundreds of Ampro precision projectors in constant operation:

Allis-Chalmers Company
American Air Lines
Firestone Tire & Rubber Company
Frigidaire Division, General Motors
General Electric Company
The Jam Handy Organization
Massey Harris Company
Mead-Johnson Company
Shell Petroleum
Fisk Tire Company
General Motors Acceptance Corp.
Servel (Electrolux)
Anheuser-Busch, Inc.
Stewart-Warner
Illinois Bell Telephone
Dictaphone Corporation
Wright Air Field
Collins and Aikman
Barrett Company
Union Carbon & Carbide Co.
Kraft Cheese Company
Keystone State Amusement Co.
General Tire and Rubber Company
Wilding Picture Productions, Inc.
C.C.C. Camps in Sparta, Wis., El Paso, Tex., Phoenix, Ariz., Fort Bragg, N. C., Columbus, Ohio
Ideal Pictures Corporation
U. S. Navy Recruiting Service
U. S. Dept. of the Interior
Boards of Education in New York, Chicago, Detroit, Kansas City and hundreds of other cities and many other city, state and national governmental departments.



Amprosound Model "YA" with AC-DC Motor, Silent and Sound Speeds. Unusually quiet and amazingly easy to operate. Threading is so simplified that the film finds its proper position almost automatically. Has tone, projector volume and microphone volume controls (permits mixing). Attached folding reel arms—1600 ft. reel capacity—automatic rewind—and many other features.

Send for Ampro Catalog

Showing complete line of Ampro 16mm sound-on-film, silent, and convertible to sound models. Thousands of Ampro precision projecters are rendering splendid service for the sales departments of America's largest corporations. Find out what they can do for you.

AMPRO

PRECISION CINÉ EQUIPMENT

AMPRO CORPORATION, 2839 N. Western Ave., Chicago, Ill. BS641
Please send me new Ampro Catalog. I am particularly interested in:

- ☐ New Amprosound 16mm Projectors.
- ☐ Ampro 16mm Silent and Convertible to Sound Projectors.
- ☐ Ampro Continuous Projectors.

Name
Address
City *State*

THE DOW CHEMICAL CO.

presents—

"PAY DIRT"

MODERNIZE YOUR BUSINESS METHODS

MAKE SALESMEN OUT OF ROUTE MEN and COUNTER CLERKS

USE A DEFINITE ADVERTISING CAMPAIGN

A JAM HANDY PICTURE..

"Pay Dirt" has nothing to do with gold mining but it's every bit as entertaining as a "western" based on those romantic days. In this talking picture, The Dow Chemical Company dramatizes proved merchandising methods of the most successful stores in the dry cleaning industry.

A picture of this type, designed to help dealers improve their selling technique, cannot help but create goodwill and more business for its sponsor.

The JAM HANDY *Organization*

Sales Meetings • Slidefilms • Talking Pictures • Convention Playlets

★ New York — 19 West 44th Street — VAnderbilt 6-5290

★ Wilmington — 922 Shipley Street — WIlmington 4-2401

★ Washington, D.C. — Transportation Building — REpublic 8035

★ Detroit — 2900 East Grand Boulevard — MAdison 2450

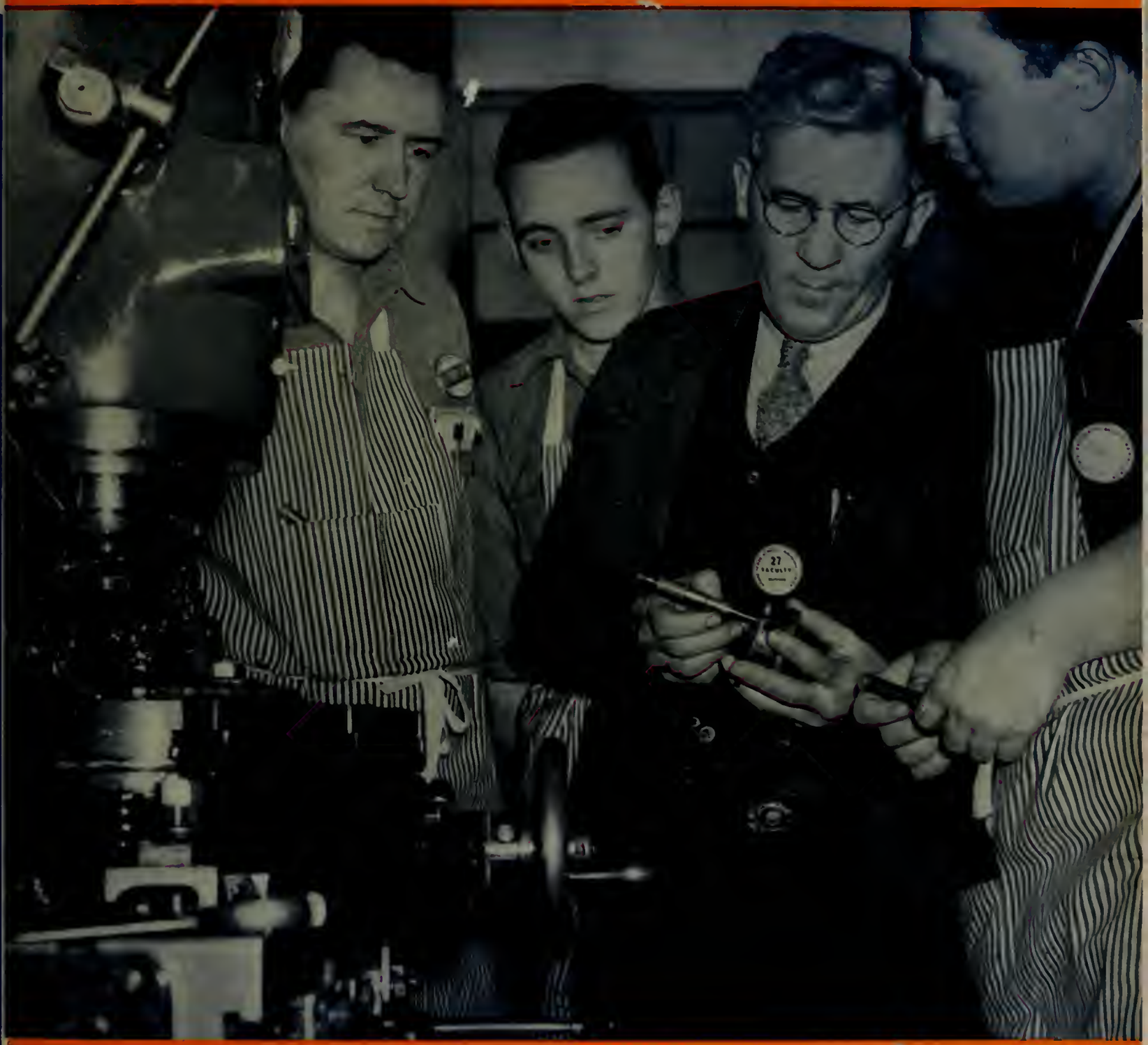
★ Dayton — 311 Talbott Building — ADams 6289

★ Chicago — 230 N. Michigan Boulevard — STAte 6758

★ Hollywood — 7046 Hollywood Boulevard — HEmpstead 58[illegible]

Business Screen

E MAGAZINE OF COMMERCIAL AND EDUCATIONAL FILMS



No 6

IN THIS ISSUE: FILMS AND PROJECTORS ARE ESSENTIAL WEAPONS FOR NATIONAL DEFENSE

VOLUME THREE • 1941 • SINGLE COPY FIFTY CENTS

"Am I ever proud of my good judgment!"

CHARLIE BUTTERWORTH*

Advertising Manager DeLuxe

HOW HE SOLVED A BAFFLING PROBLEM

1 "Not long ago our board decided we needed a commercial movie to introduce a new product. It was up to me to choose the producer—it had me stumped!"

2 "It had to be an exceptionally good picture—well written and up to theatrical standards of production...the average commercial picture just wouldn't do . . ."

3 "So I contacted a coupla' pals who had just completed pictures for their firms. They both said 'Paramount's the only outfit that fills the bill EXACTLY!'"

4 "You can imagine my surprise! Here I was trying to think of a substitute for theatrical standards when I didn't know I could get the real thing! . . ."

5 "It didn't take me long to call Chickering 4-7040 and get them over here. It was a delight to watch that Paramount organization swing into action!"

6 "Paramount handled the writing, production and all! In the field the picture really did a job for us and from now on Paramount gets all our business."

A PARAMOUNT PICTURE

Your Seal Paramount Pictures ***of Success***

*Starring in Paramount-produced commercial film, "THERE'S NOTHING TO IT," for Westinghouse Electric & Mfg. Co., placed through Fuller & Smith & Ross, Inc.

PARAMOUNT PICTURES INC. · 1501 BROADWAY, N. Y. C. · INDUSTRIAL FILM DIVISION

MEET COMPETITION Where Competition Begins!

FILMOSOUND "COMMERCIAL"

Compact, single-case 16mm. sound film projector especially designed for salesmen. Film capacity for 55-minute uninterrupted program. Capable in office or moderate-sized auditorium. Other B&H models for every need.

COMPETITION doesn't *begin* at the dealer's. It begins at the bottom—between the other fellow's and your designers, craftsmen, and merchandising men.

Only with motion pictures can you give the factory-confined men behind your product a chance to *show* prospects why you use certain designs, certain processes, and certain materials. Equally well, your business film allows you to *complete* your sales story and finally to *demonstrate* to every prospect what your product will do for him.

Perhaps you wonder how to capitalize on this modern selling medium . . . how to start making a business film . . . its cost . . . where and to whom it can be shown. These questions are answered concisely in a free, 36-page booklet, *Showmanship*. Write for your copy.

CARTOONS IN COLOR! For "sweetening" commercial programs, your sure-hit choice lies in *cartoon shorts in full color*, now available from B&H Filmosound Library. Send coupon for details . . . and, for quantity price quotations, indicate quantities of subjects and prints needed.

Then, when you produce a film, heed the example of Chrysler, Ford, General Motors, General Electric, Kenwood Woolens, and many other progressive firms who show their films with Filmosound Projectors. They know that no sound film can rise above the quality of the projectors which reproduce it. They insure theater-like results with Filmosounds, made by the makers of preferred Hollywood movie equipment—Bell & Howell Co., Chicago; New York; Hollywood; Washington, D. C.; London.

Established 1907.

Let Your Secretary Mail This Coupon

BELL & HOWELL COMPANY
1808 Larchmont Ave.
Chicago, Illinois
Send 36-page, illustrated booklet: *Showmanship, Today's Formula for Selling*, and circular, *How Business Movies Tell and Sell.*

Name..... *Title*.....

Company.....

Address.....

City..... *State*.....BS NO 6-41

PRECISION-MADE BY

BELL & HOWELL

BOB HAWK entertains a Chanin Auditorium Audience before a broadcast over the Mutual network

CHOSEN...

FOR IMPORTANT EVENTS

For important press and trade previews, first showings to boards of directors, sales conferences, dealers' conventions, style shows and announcements of new products and manufacturing processes, large business organizations year after year choose the Chanin Auditorium.

The location is as distinctive as it is convenient — on the 50th floor of the 56-story Chanin Building, opposite Grand Central Terminal at 42nd Street and Lexington Avenue.

High-speed express elevators, ample foyers and smoking rooms, comfortable opera-type chairs and, above all, the dramatic view over all New York mean comfort and enjoyment to all whom you invite. Large space adjourning the Auditorium is available for displays and refreshments.

Stage facilities, lighting equipment, motion picture and public address systems, dressing rooms and working space all are arranged for the utmost efficiency.

The Auditorium is in charge of a staff accustomed to rendering a painstaking service that meets the needs of even the most exacting and complicated events.

Complete information concerning facilities, rates and available dates will be furnshed upon request.

CHANIN AUDITORIUM
50TH FLOOR OF THE CHANIN BUILDING
122 EAST 42ND STREET • • • NEW YORK

CAMERA Eye

NEWS & COMMENT OF THE STUDIOS ★ ★ ★

♦ *In Defense Of The Nation.* The American Social Hygiene Association's new talking motion picture, is sponsored by the Association's Committee on National Defense Activities. The film is designed to show how the community can help protect soldiers, sailors and defense workers from the social disease.

"'Every Citizen's Job' might well be the title of this new film," said Phillip R. Mather, chairman of the Committee. "I cannot too strongly emphasize its message that while soldiers, sailors and industrial workers are preparing our defense, every citizen shares in the responsibility for helping to protect them from the ravages of syphillis and gonorrhea, those deadliest of enemies lying in wait for them on every hand. This film tells how the job can be done and everyone will want to see it."

Opening scenes depict America mobilizing manpower and machine power for purposes of defense and national security. The history of veneral disease during periods of national emergency is pictured and the way in which every community can fight commercialized prostitution, spreader of syphillis and gonorrhea is shown. Communities are urged to make the man on leave in towns near army camps and naval bases welcome and to provide sports, recreation, good food and rests, health and medical care as constructive measures for his welfare.

Featured in the film are several animations tracing the rise and fall of veneral disease rates during the times of mobilization and peace through 1840 to 1917.

Narrated by Ben Grauer, National Broadcasting Company's commentator, the film was produced by the Jam Handy Organization for the American Social Hygiene Association. The production was made under the supervision of Walter Clarke, M. D., medical advisor. Roy Gibson of the Jam Handy Organization served as director. Joseph Bannon as assistant director, Irving Browning as photographer and Joseph L. Stenek of the American Social Hygiene Association's staff as supervisor.

In Defense of the Nation is available both in 16mm and 35mm sound prints. Orders for over one hundred prints have been recorded in advance of the film's release. Health and welfare agencies may secure copies of the film for review by writing to the American Social Hygiene Association, 1790 Broadway, New York, New York.

Progress in 3-Dimension

● DURING THE PAST TWO YEARS, since Polaroid has been made available for the purpose, we have seen the first successful large-scale showings of three-dimensional pictures, both in still and motion picture productions. The first commercial application of Polaroid to such pictures was made in 1939 when a 35mm black and white three-dimensional production was used as a feature attraction at the Chrysler

(*Please turn to Page Six*)

BUSINESS SCREEN

VOLUME THREE • NUMBER SIX • SUMMER 1941

Cover Subject: From "Defense for America" Paramount-produced (Industrial Division) short subject for the National Assn. of Manufacturers now showing in theatres through distribution arrangements by Modern Talking Picture Service.

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How Will Your Company Survive the Sales Boom?

PROOF

If you want proof that Caravel Plans get results, check with

American Can Company
American Viscose Corporation
The Bates Manufacturing Company
Wallace Barnes Company
Black & Decker Manufacturing Company
Cadillac Motors
Calco Chemical Company, Inc.
S. H. Camp & Company
Cluett, Peabody & Company, Inc.
Dictaphone Corporation
E. I. duPont de Nemours
Eberhard Faber Pencil Co.
Ethyl Gasoline Corp.
Godfrey L. Cabot, Inc.
The B. F. Goodrich Company
Hart Schaffner & Marx
Jenkins Bros.
Johns-Manville Corporation
Kenwood Mills
Mohawk Carpet Mills, Inc.
National Biscuit Company
National Lead Company
Pepsi-Cola Co.
Socony-Vacuum Oil Company, Inc.
Swift & Company
Talon, Inc.
The Texas Company

OR ANY OTHER CARAVEL CLIENT

WHAT with the Draft and the lure of Big-Pay Jobs in National Defense, many companies are finding their sales and service organizations seriously depleted.

Some of these companies—forgetting the aftermath of the last great war emergency—are hiring whatever people they can get and trusting to luck that the mistakes won't be too costly.

Other companies, taking a long look ahead, are going in for intensive training programs; and it is here that Caravel can be of vital service to your organization. Three ideas for immediate consideration:

—A training program that will quickly get over to inexperienced sales people in the retail outlets your basic selling points and most resultful selling methods.

—A training program that will show your sales force how to build good-will with customers whose needs you cannot now so readily supply, how to strengthen your ties with the better outlets, how to change dealers into first-grade merchants.

—A training program that will widely demonstrate to wholesale and retail sales executives the most effective ways to merchandise your products.

Even though you may be deep in production problems, we urge you, in your own interest, to tear out this message, write across it the two words "Please investigate," and see that the proper person follows through. An important and profitable thing to do RIGHT NOW.

CARAVEL FILMS
INCORPORATED

New York • 730 Fifth Avenue • Tel. Circle 7-6112

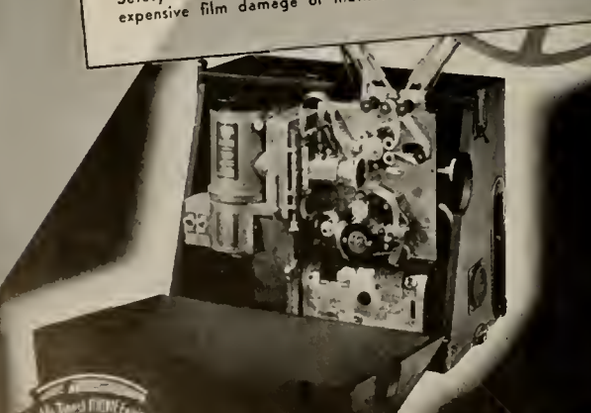
Can sales managers SELL?

You bet they can! That's why they have become S. M's. And how that Sales Curve would shoot upward if they could call on every jobber or dealer or consumer.

Thanks to VICTOR 16mm Equipment and your own special sales films, the Sales Manager's — even the Boss' — voice, gestures, winning "sales punch" arguments, can now all be sent the world over. What a big help it will be to augment your salesman's work, and clinch those tough competitive sales.

VICTOR MOTION PICTURE EQUIPMENT EASILY PORTABLE

That's why many national concerns depend on VICTOR. Light weight — clearest pictures — world's finest 16mm sound — lowest cost because of VICTOR'S Multiple-Use Features including P. A. System, Record Turntable for audiences of 1 or 3000. Likewise, investigate VICTOR'S superior craftsmanship—and most important of all, VICTOR'S Patented Safety Film Trip (your surest protection against expensive film damage or mutilation).



VICTOR
ANIMATOGRAPH CORPORATION
Dept. E 1 Davenport, Iowa
CHICAGO NEW YORK CITY

CAMERA *Eye*

(Continued from Page Four)

Corporation exhibit at the first edition of the New York World's Fair.

During 1940, two more 35mm three-dimensional movie films were made and exhibited. One was a new film for Chrysler's revised World's Fair exhibit and was produced in Technicolor; the other a 35mm black and white film which was a major attraction of the Pennsylvania Railroad's exhibit at the Golden Gate Exposition at San Franrancisco.

About four million persons have seen these films (the Chrysler film is now on tour) and so it is fairly safe to presume that three-dimensionals have emerged from the experimental stage. The success of these pictures using Polaroid viewing and projecting means as well as the earlier anaglyphs using red and green spectacles has stimulated a great interest in further exploration of the possibilities in projected stereoscopic pictures.

Progress in Production

Great progress has been made in production method, and recent research has provided much information on this subject which had previously been lacking. But of greater interest to non-professionals are methods of projection.

The World's Fair motion pictures, previously mentioned, were projected in two different ways. One, by electrical interlocking of the two projectors, and the other, by mechanical means. Both of these systems worked excellently. Since projection of the pictures was on a "grind" basis, with very short periods between shows, and there were no breakdowns, it is evident that either method as satisfactory.

Considerable experimental work has been done with 16mm projection but no actual use has been made of 16mm stereograms for commercial purposes. The indications are that such equipment will be available this year.

Polaroid Still Projectors

Several types of stereoscopic still projectors have been introduced, and the three-dimensional projected still picture is coming into wide use for display and advertising purposes through such equipment as the SVE three-dimension unit.

At present there are on the market two types of projectors using Polaroid. One method (the Real Life projector) projects stereograms consisting of matched pairs of standard three by four inch lantern slides; the SVE projector mentioned is equipped for two by two inch slides as well as slidefilms.

All these projectors employ a dual optical system. One type uses two lamps and the projector for slidefilms uses a special lamp containing two filaments.

Special Screen Required

The projection of polarized light stereograms demands a screen that will not affect the angles of polarization of the projected images. A mettalic surface, preferably aluminum unadulterated by the admixture of white or gray pigment, is indicated. Several screens now on the market meet these requirements and at least one manufacturer (Da-Lite) has underwritten considerable research for its product.

The angles of polarization recommended by the Polaroid Corporation and adopted as standaard practice is a 45′ slant to the right for the right eye picture and a 45′ slant to the left for the left eye picture. Arranged this way it does not matter whether the viewers are turned left for right or not. The earlier vertical-horizontal polarization axes required of the user that he face the viewers in one selected direction. The new arrangement requires no special instruction to the audience.

For Business Programs

♦ A motion-picture short of "America's "allout" surge towards complete national defense in all of its phases has just been released, in 16mm and 8mm widths, by Castle Films under the title *America's Call to Arms.* Boys and men from a million American families are shown in action, learning the methods of modern warfare, mastering the problems of defending the rights of freemen against aggression . . . in military camps . . . on the sea . . . in the air.

Action abounds in the picture. Monster tanks rumble and crash all before them in gripping maneuvers. Parachutists take their jumps and follow through to the attack with their portable equipment, once they have landed. White clad ski troops prepare for wintry and Arctic service. Young pilots earn their wings in daring air training, from bombing through pusuit and reconnoitering tactics. America's strengthened navy thunders into intensive activity, patrolling continental seas off two shores. Recruits in scores of camps quickly absorb the ways of mechanized might. The nation's industry tools and switches to mass production of material with which to meet the threat from abroad.

BUSINESS AS UN-USUAL !

In the light of present conditions, business as usual is a meaningless phrase. Progress demands change. As new problems present themselves, new solutions are required. Now as never before manufacturers are turning to the business film as the solution to some of the unusual needs of the day. Growing in importance in all fields of industry is the use of motion pictures to clarify technical operations and to step up production line efficiency. The value of this medium in public relations assumes new proportions. Sales and sales training films are geared to new tasks.

An ability to interpret your aims and objectives, years of specialization in motion pictures with a purpose, a deep knowledge of their technique and potential audiences, studio facilities second to none in the film industry—these are the ingredients which Audio offers to insure your film's success. May we have an opportunity to discuss the ways in which we might contribute to your motion picture planning?

AUDIO PRODUCTIONS, INC.

35-11 THIRTY-FIFTH AVENUE · LONG ISLAND CITY, N. Y.

PRODUCERS OF SOUND MOTION PICTURES

COMPLETE FACILITIES FOR TECHNICOLOR PRODUCTIONS

and

WESTERN ELECTRIC SOUND SYSTEM

"The DA-LITE GLASS-BEADED SCREEN is 'TOPS' FOR KODACHROME PROJECTION"

O. J. McGILLIS

GREAT NORTHERN RAILWAY

Now being used in showing Great Northern's gorgeous color movie **"IN ALL THE WORLD"**

This expert portrayal, in sound-and-color motion pictures, of a 3-day trip through the Glacier-Waterton International Peace Park gives tourists a most attractive "preview" of the superb scenic beauty of this glorious vacationland.

In presenting this film through its passenger traffic offices, Great Northern Railway uses Da-Lite Screens exclusively. Mr. O. J. McGillis, Advertising Manager writes—"We have always used Da-Lite Screens for showing our color films, for we find *the Da-Lite Glass-Beaded screen is 'tops'* for Kodachrome projection. It brings out the full brilliance and true colors of color film as no other surface can. We use an 8 ft. x 10 ft. screen and a number of 52" x 72" Challengers. Because there is considerable amount of traveling in showing our films throughout the country, we greatly appreciate the ease and convenience with which Challenger Screens are handled in transit. We use Da-Lite Screens exclusively."

Your pictures also deserve projection on Da-Lite Screens—the screens that are used and recommended by all leading projector manufacturers and users, producers and distributors of industrial films. Write for literature!

Only the DA-LITE *Challenger*

(Reg. U. S. Pat. Off.)

can be adjusted in height merely by releasing a spring latch and raising the extension support. No separate adjustments of the case. America's most popular screen is also the only screen with square tubing in tripod and extension support to hold the screen rigid and keep it perfectly aligned. 12 sizes from 30" x 40" to 70" x 94". 7 of the larger sizes were recently reduced in price.

THE DA-LITE SCREEN COMPANY, INC.

2723 NORTH CRAWFORD AVENUE · · CHICAGO, ILLINOIS

SOUND MASTERS FILMS ARE DIFFERENT !

There is a very tangible difference between "run-of-the-Studio" commercial films and those produced by Sound Master's talented and experienced staff of writers, directors, and technicians.

TO PROVE OUR POINT WE SHOULD LIKE TO ARRANGE FOR YOU TO SEE THE FOLLOWING EXAMPLES OF THE 1942 SOUND MASTERS PRODUCT

"Now Is the Time"

A vital contribution to modern screen journalism . . . three continents echo to the roar of battle . . . the rumble of the distant drum sounds ever nearer . . . the National Defense Program becomes America's Number One Job . . . industry takes its place in the front lines . . . General Motors plants all over the country begin turning out military trucks, machine guns, shells, aircraft engines, bomber parts . . . 200,000 GM workers put their shoulders to the wheel with the slogan: "To Neglect Defense is to Invite Disaster."

"What So Proudly We Hail"

Twenty-four hours in the life of an average American family . . . how Stanley Case of Dearborn, Michigan, his wife and their two children live well and happily on $1600 a year . . . the daily existence of one among the millions of families which make up the American people . . . an insight into the problems, hopes and achievements of an automobile worker . . . a simple and inspiring story of the kind of people we are proud to call our neighbors.

"Industry in the News"

A dynamic report on the development of relations between a great industrial organization and the nation's press . . . how a nationwide public relations staff helps newsmen tell the public facts about General Motors, its problems and its management policies . . . the people awaken to industry's important position in the national economy . . . with accurate and reliable information available to the press 24 hours a day, facts about business take their place in the headlines.

"Right . . . From the Start"

A mid-season survey of the biggest year in the history of a famous automobile . . . an engineering analysis of Buick for 1941 . . . a clear and interesting exposition of the chassis, engine and body features that sold an unprecedented number of cars through a large and profitable dealer organization . . . detailed explanations, in animation and photography, of exclusive Buick developments . . . a concise summary of the facts dealers use to sell a car that is built *right* from the ground up.

THESE CLIENTS CAN TELL YOU ABOUT THE "DIFFERENCE" IN SOUND MASTERS FILMS

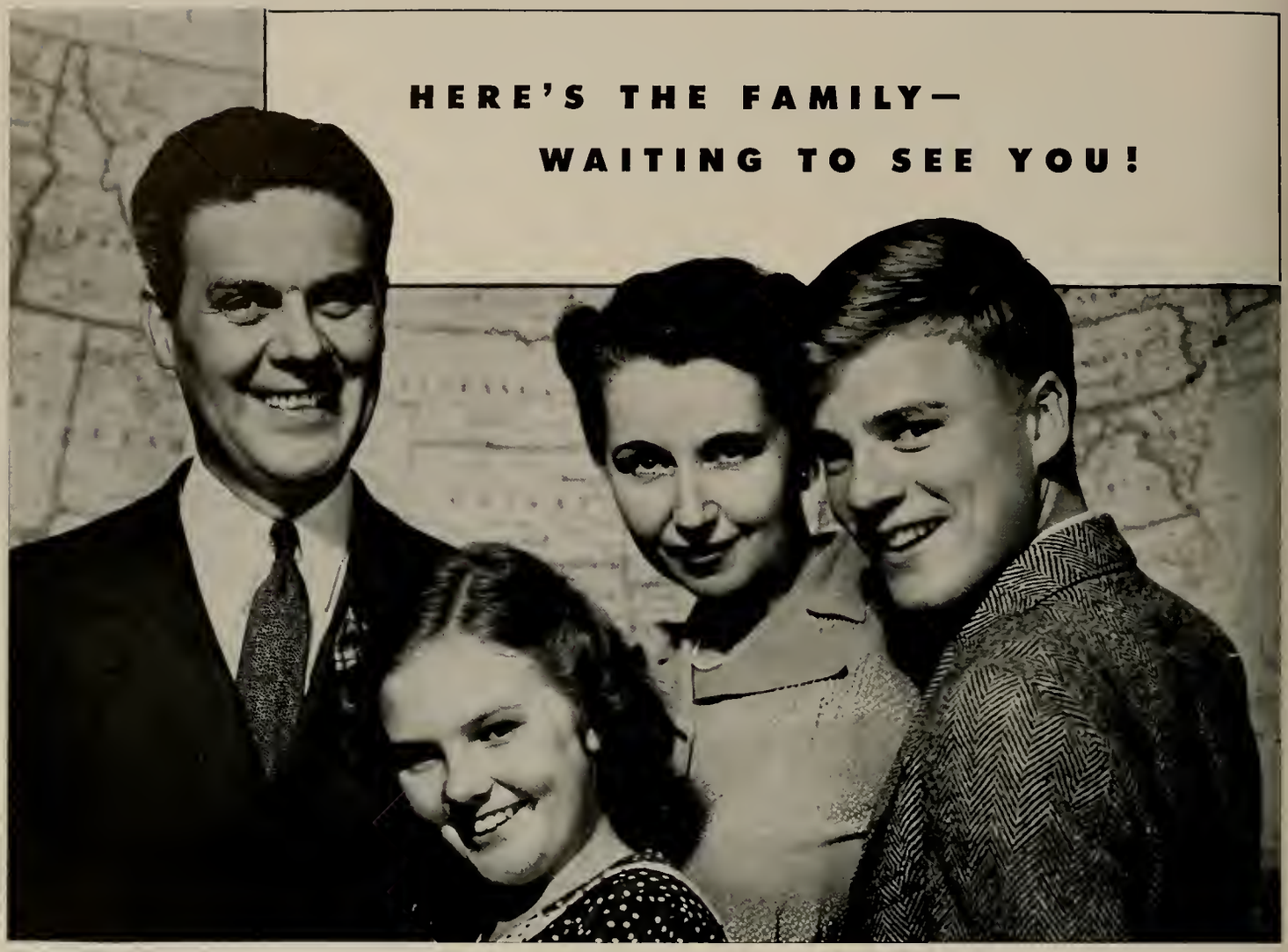
Aetna Life Insurance Corporation
American Agricultural Chemical Corporation
American Automobile Association
Barrett Company
Capital Bakers
Consolidated Edison Company of New York, Inc.
Denver Public Schools
General Chemical Company
General Motors Corporation
Department of Public Relations
Fisher Body Division
Buick Motor Division
Diesel Engine Division
Overseas Operations
Great Northern Railway
International Business Machines Corporation
Kingston Cake Company
Libbey-Owens Ford Glass Company
Moore-McCormack Lines, Inc.
New Jersey State Highway Department
New York State Conservation Department
Public Service Corporation of New Jersey
Republican Town Committee of Nassau County
R. J. Reynolds
Schick Dry Shaver, Inc.
Seaboard Railway
U. S. Navy Department

If you would like to see these 1942 Sound Masters productions, we shall be glad to arrange to screen them at your convenience . . . either in your own office or at our New York studios.

Conveniently located in the heart of Times Square

SOUND MASTERS
INCORPORATED

1560 Broadway, New York City • Conveniently Located in the Heart of Times Square



ALL dressed up and eager with expectation, they're waiting to see your movie. No other medium offers you such an enthusiastic, uninterrupted audience. There are more than thirty-four million *families* in these United States. How can you reach exactly the folks you want to talk to about *your* business?

Now it's easy. The MODERN plan of showing your merchandising or public relations film makes it possible for you to select audiences in all parts of the country. These audiences will *see* and *listen* to the advantages of your product or service *in use.*

Talking pictures can pay you the dividends you expect when MODERN controls the showings. By *control* we mean expert showings to the specified audiences only, with complete, accurate reports on attendance.

A nationwide network of MODERN service can show any type or length of film nationally, sectionally or locally. To large audiences or small groups, to general or special people, your story will go straight to your targets. And you'll be surprised to know how little it costs to be so sure.

Why Not Investigate Now?

Forty-five minutes is all we need to tell you the facts about MODERN distribution service and how economically you can be sure your talking picture will be shown to the right people in the right place at the right time. See our records. Convince yourself. Phone CIrcle 6-0910, or write to 9 Rockefeller Plaza, New York, N. Y.

Reg. U. S. MODERN TALKING PICTURE SERVICE Pat. Off.

MODERN TALKING PICTURE SERVICE, INC.

DISTRIBUTORS AND EXHIBITORS OF COMMERCIAL FILMS

TRAINING MEN TO FILL THE THOUSANDS OF NEW JOBS CREATED BY INDUSTRIAL EXPANSION FOR DEFENSE is industry's most perplexing problem: the proven ability of visual aids in speeding learning process plus savings in time and equipment make their wider use essential. (Above: Caterpillar Tractor Co. theatre)

Speed Training With Visual Aids

● THE PROVEN ABILITY of audio-visual educational methods in speeding the learning processes now presents American Industry and Government with one of the nation's most powerful weapons for the conquest of our Number One defense bottleneck—the shortage of semi-skilled labor. By autumn of 1941 with the completion of the many new defense plants now under construction, this problem will have reached tremendous proportions.

WE'VE MADE A GOOD BEGINNING

Production and testing in the field of the first fifteen machine subjects in the vocational training program of the U. S. Office of Education stands as a good beginning. These will be offered, upon completion, to already functioning special vocational classes in technical high schools organized under the direction of the Office of Education. They should also be used in the upgrading program of Training Within Industry and made available to the many thousands of industrial plants and subcontractors whether or not they have training programs.

There are 5,000 operating sound motion picture projectors in the industrial field; additional resources are available in many other plants to purchase and use this important new program. In addition the situation calls for a complete audio-visual industrial program embracing equally important phases of safety education, employee relations and—of the greatest significance—the initiation of time and motion study advisory programs.

HOW DO VISUAL AIDS WORK?

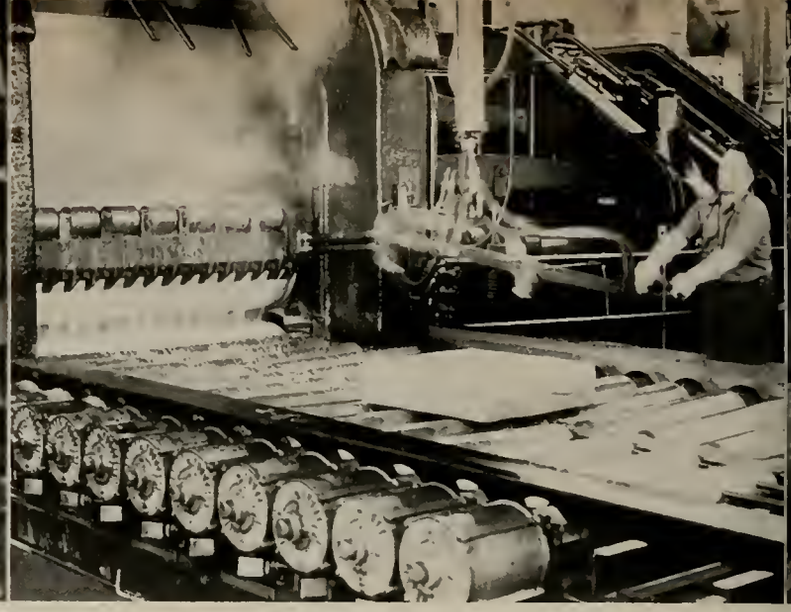
♦ Projected pictures have unique powers of concentration on detail. They are inflexible and orderly in the presentation of related facts. Combined with their recognized advantages of unshared attention, this makes for a powerful teaching force. In the field of industrial training, the camera can follow step-by-step operations, explaining with diagrams and animated drawing the more difficult phases, and stands next to actual experience in its power to teach. Saving time in the learning process, it does not overlook important detail, and yet saves time of teacher and pupil as well as the use of valuable equipment which might be otherwise employed in busy defense plants.

Not only silent and sound motion pictures but even the commonplace, economical filmstrip have proven of the great value in this kind of teaching.

Beyond this point, in advanced stages of production, the use of the camera for time and motion study may yet prove of even greater value. In many new types of manufacture necessitated by the conversion of plants for defense production, this science might well be applied. It is now being thoroughly surveyed by the editors of BUSINESS SCREEN and will be the subject of an exhaustive report in subsequent numbers.

Finally, the subjects of safety education and employee relations deserve earnest consideration. The excellent programs initiated by the National Safety Council must be carried into every plant in America where the influx of new workers has developed a real need for safety controls. That these workers be well informed of their place in the defense program goes without saying. Both Government and Business should use audio-visual materials extensively—and wisely. —OHC

MOVIES AND SLIDEFILMS HELP MEN LEARN BETTER AND FASTER



SOLVE EMPLOYE RELATIONS & SAFETY PROBLE

● THE EMPLOYMENT of motion pictures and slidefilms in the training of new workers in the defense industries is not a cure-all or panacea. But the wise application of these visual tools will help to bring order into the learning process which now faces the chaos of too-hasty expansion.

For these workers, as always, must finally learn by doing, must profit by their own inveitable blunders and, as they acquire the familiarity and skill of experience, will eventually influence production curves. It is in the fixing of first and all-important habits of work, in the familiarizing these raw recruits with fundamentals and in the establishment of basic methods that audio-visual methods can prove of the greatest benfiet.

BASIC ADVANTAGES TWOFOLD

The basic advantages in the use of these aids are twofold: the learning period is shortened for worker and instructor and, secondly, a firmer grasp of essentials is assured. In the present phase of machine tool instruction, for example, the shortage of training equipment may be partially met by familiarizing the student with essentials through motion picture and slidefilm demonstrations. Again, the orderly step-by-step teaching method unfailingly traces *each* and every phase of instruction where the experienced worker-instructor might overlook points with which he is familiar. In the latter instance, the production of a motion picture based on an Office of Production Management booklet *Passing Along the Know-How* has already shown how this medium can be employed in showing the experienced worker how to train new employees.

OFFICE OF EDUCATION FILMS

Fullest realization of the vast scope of training is now to be found in current production of an entire industrial defense training library of motion pictures and instructional filmstrips by the U. S. Office of Education. These cover every phase of learning on lathes, milling machines, shapers, drill presses and other production machinery. Reported in detail in these pages last month, the series is now actively in production with the first set now being subjected to critical tests before being used in the field.

Intended primarily for vocational school classes, these films may be universally adopted by industry for upgrading and apprentice training. The 5,000-odd sound projectors now already available in industrial plants could well be employed for this purpose.

OTHER USES FOR PROJECTORS

♦ THE sound motion picture and the slidefilm projectors located in industrial plants have other uses. One of the equally important tasks made even more pressing by the urgency of defense is that of employee relations. Plant expansion with its increased hours of work and the pressure of constant production requirements as well as the presence of many unacquainted workers make for difficult working conditions. The American workingman realizes the importance of his efforts in the interests of national defense but the wise employer will make sure that he fully understands the relation of his task to the whole: that he understands the company's policies.

To this end the editors of BUSINESS SCREEN have prepared a full report on the organization of industrial film projection. This is to be made available, through the facilities of the industry and its affiliated concerns, for the use of employers in industry and the principal Government agencies involved.

SAFETY MEANS INCREASED OUTPUT

The fine work in safety education of such organizations as the National Safety Council and insurance companies, etc., should be carried forward into industrial defense plants with all possible convenience. Not only are regular meetings on industrial safety subjects for supervisors and experienced workers of increased importance but the presence of these thousands of new men makes the problem even more critical at this hour.

(Above—Left to right) Films will show how skilled workers like this experienced operator do the job. (Center) Rolling aluminum ingots for sheet metal from "Power for Defense" TVA film (and) scene from "Safety for Defense" slidefilm by the National Safety Council.

Defense for America Shows Industry's Contribution

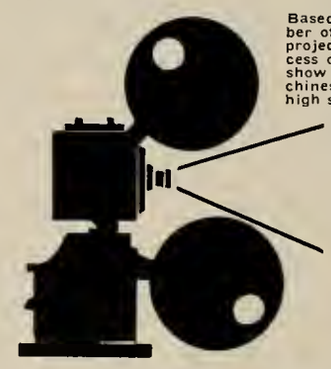
♦ THE National Association of Manufacturers reports to the nation on the progress of the defense program in *Defense for America.*

Navigation instruments from toy train factories, high explosive shells from lawn-mower plants, machine guns from the works of a company devoted in peacetime to the production of typewriters—these are just a few instances of the adaptability of Industry as shown in *Defense for America.* While these amazing transitions are

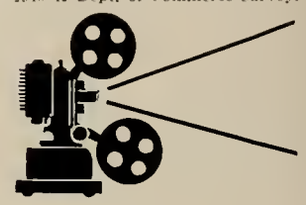
COMPARISON OF SOUND PROJECTOR UNITS

Based on government estimates, the number of schools equipped with 16mm sound projectors in the German Reich is in excess of 40,000 units. Latest U. S. figures* show that approximately 10,000 sound machines are now being used in colleges, high schools and elementary schools in the United States. The figures are exclusive of government-owned, industrial and theatre equipment.

*1940-41 Dept. of Commerce survey.



GERMANY
40,000 Sound Projectors



U. S. A.
10,000 Sound Projectors

ITH FILMS

shown on the screen Graham McNamee explains the new machines, the new techniques, the new processes that have sprung from the minds of our inventive people to meet the urgent need.

It is heartening to see the rate that combat cars, heavy guns, fighting aircraft and other machines of defense are rolling off production lines. Against this kaledioscope of defense progress, Graham McNamee acts as guide through factories at work, explaining to the movie audience, as he does for radio listeners on his Saturday night broadcasts, how free men in overalls, free men behind desks, at drawing boards and microscopes are all working together to make freedom prevail.

Defense for America goes beyond a mere eye-witness story of industry's defense output. Contrasting our way of life with that of the fearridden peoples of Europe, this film shows the quick change-over of America from its happy normal tempo to an "all-out" defense effort to assure the preservation of our liberties. *Oefense for America* makes clear that we are becoming strong through a voluntary effort of the entire nation: that our might grows out of the very freedom we are willing to fight to preserve. Every American worthy of the name will get a thrill of pride when he sees this patriotic picture.

Defense for America was directed by Leslie Roush, Academy Award winner, and produced by Paramount in cooperation with the National Association of Manufacturers. Distribution is entirely directed to *theatre* showings.

Projectors Are Essential to Defense

by ARNOLD KRUCKMAN, *Washington Correspondent, Business Screen*

WASHINGTON, D. C.—There is a general idea around the Capitol that the publicity brigadiers haven't been brightly successful in steaming up this country about the War. You get the impression from the experts that we've had too much emotion, too little common sense, and that the gloom has been poured on too thickly. As you know, the OPM and OEM missionaries have been preaching we will not have enough to eat, we may have to shiver in our homes this winter for lack of fuel, and that a third of our industry may have to close up shop in Fall and small business may be wiped out in the process of helping to preserve democracy. All this has naturally caused a general incredulous sourness that has nothing to do with our active sympathy for the victims of Europe's gangsters. No one here blames the Government publicity people for all the gospel of woe; they simply do what they are told, they sound off the vague thing called policy, they reflect the general fumbling uncertainty every one feels but about which no one seems to be able to do very much. Washington knows the country is all out for defense, but the country apparently can't understand why business must be wrecked. Up on the Hill the members of Congress are hearing from millions of workers and business people everywhere, in town and country, large and small, who want to know what kind of economy they've cooked up here that destroys their means of getting a living in order to make them safe.

No one here blames the newspapers or the radio for the prevailing indifference. It is felt the agencies of communication have responded fully and generously to the Government demands. If there is any fault it is felt here it lies in the fact that the papers and the air have been overplayed with emphasis on the wrong things. You can overstuff any digestive mechanism. You can plug a song to death in seven or eight weeks.

The films have only been used in the obvious manner, in drama and news reels. The great opportunity is immediately ahead. It is hoped here the commercial section of the industry will intelligently help to give direction to the use of films in the huge jobs ahead. Those in official circles who really comprehend the varied and wide application of films to defense hope the industry as a unit will tactfully help the Government to avoid delay and duplication and to achieve the most efficient employment of these unlimited resources.

These are fine producers here, fine photographers, fine script writers, fine technicians and distribution machinery for special objectives but we have not yet employed the combined talents of those among Government and private industry who have the ability and resources to take the whole business in hand and mold it into the comprehensive Government program that will give non-entertainment films the widest non-theatrical distribution—where this medium achieves its greatest effectiveness. It is not unlikely that the ease of rollingup numbers in the usual theatrical channels with short "newsreel" subjects has shaded the much more important task of achieving the real understanding and definition of our national problems that these and longer films bring about when shown to the people directly affected, whether among business, labor, agriculture or the millions of influential group-minded citizens who belong to lodges, clubs, parent-teacher associations, Legion posts, Granges, and the rest of that great organized body of Americans who may be counted as the active Minute Men and Women of our democracy.

Government now has urgent need to take its visual audible message to the country, and the many earnest men and women who must put the message over, look hopefully to the non-entertainment commercial industry itself. Obviously it is not only a job of producing pictures, but it is a job of helping formulate plans for the pictures that should be produced, and of finding the channels through which the pictures should be given to the country. The U. S. Office of Education has taken the historic step of putting into practice sound intelligent commercial methods of buying the services and the materials of production. The Division of Procurement and other fundamental agencies heartily approve the pattern. A formula is now needed to guide the task of organizing distribution, in helping the only too willing Government agencies to show their films to the country.

These agencies, about which more later, easily command at least 50,000 outlets in 12,000 to 15,000 communities. But comparatively few of these outlets have sufficient projection equipment. Recognizing that theatrical channels alone cannot do the job, they are eager to secure the necessary equipment, especially since there is such pressing need for their use in putting life and vigor in the defense program. There isn't an agency in the Capitol which would really hesitate to cooperate with the responsible forces within the commercial and educational film industry when the industry moves efficiently and collectively to place its knowledge and resources of equipment and experience in action for national defense.

It is less than two years since Government be-

(OVER)

gan buying projectors. The biggest month recorded in Procurement contracts show a volume of $27,000. It is only recently that the spreading and growing demand among Government agencies prompted the Procurement people to give the equipment a regular category, Class 17, Supply 8.

The people here are awakening to a realization of how extensively you can use the film and the projector to demonstrate the things workers for defense shall learn; and the things people should know to safeguard their health; and the facts and figures and practices people must know to make effective the great national nutrition drive. They are going to show people how to select food, where to get money-saving cuts, how to prepare food, and how to serve and eat the food to get the most nourishment out of it. They have planned to show millions by means of the film how to put into effect and practice the thousands of economies in town and country, at home and in business, in all the relations of daily life, to conserve materials, labor, time and energy for defense work.

Obviously the film, intelligently handled by the industry under Government planning, can be enormously helpful in showing people how to initiate a program that will enable the country to avoid the economic disintegration and collapse so foolishly preached by well meaning amateur economists and psychologists. The situation offers to the commercial non-entertainment film industry one of the greatest opportunities for wise and realistic social service that has ever come to any industry. Naturally the first thought is the use of the film in visual education, as it is being prepared by the Office of Education, and as it might well be planned for use in training in industry.

OPM Co-Director Sidney Hillman, and Channing R. Dooley, director of the Labor Division, and J. Walter Dietz, director of the Training Within Industry Section have almost overwhelming problems.

They must furnish 4,000,000 skilled and semi-skilled workers swiftly, and there are few workers to supply, except those who are already employed. The airplane industry immediately needs 500,000; they need 300,000 in shipbuilding, 250,000 in production of tanks and guns; and 100,000 in production of munitions. In Cleveland they need 48,500 workers such as assemblers, screw machine operators, engine lathe operators, milling machine operators, turret lathe operators, tool makers, die makers, welders, core makers, molders, draftsmen, drill press operators, punch press operators and heaters. Down in San Diego, California, they need 17,000 airplane workers; and at San Francisco and Vallejo they are calling for 30,000 more. Detroit needs 90,000; Philadelphia, 70,000; New Jersey, 30,000; and Wichita, Kansas, seeks 10,000 airplane workers. These are cited as examples of many other similar instances.

Messrs. Hillman, Dooley, and Dietz, recently announced that approximately 1,000 companies

working on defense contracts have installed training-within-industry systems in their plants, under OPM. The WPA also has launched a number of training-within-industry projects, and probably another 1,000 plants are conducting these training systems on their own responsibility and under their own program. Until very recently some influential labor unions and some officials of the Federal Government opposed any form of apprenticeship in industry, outside of the labor union pattern. Until very recently the unions opposed any apprenticeship that might further expand the number of persons who might be unemployed. Most of the present training-within-industry is of very recent vintage. It is doubtful whether or not they have yet realized the full extent of the films application to these problems.

Under Col. Frank J. McSherry, director of visual training in defense, and director of the same activity in the National Youth Administration, the use of films has been urged upon the industrial units. Col. McSherry guides the OPM in many problems connected with the use of films in defense training. It is generally understood he intends to use the films now being made by the U. S. Office of Education in the training-within-industry program.

Assistant Chief Statistician Harold Stanley, of the CCC, reports that in the 1,365 camps of this organization 38% of the chief interest is focussed on films that demonstrate problems concerned with planes and automotive subjects.

Incidentally, the CCC is 100% equipped with over 1200 filmstrip projectors as the most economical effective means of instructional activity, 35.3% of the motion picture projectors used in the camps are 16 mm sound, and 37.8% are 16 mm silent; 16.4% are 35mm sound, 7.7% are 35 mm silent. The motion equipment consists of 1,509 projectors of which 33.6% are owned by the Government; 23.6% are owned by the CCC companies, 23% are rented and 19.7% loaned by schools, Government agencies, local agencies, towns, States, etc.

The National Youth Administration with its centers and offices in 600 different places has only 100 projectors, chiefly 16mm, chiefly sound but some silent. It needs more projectors, and is eager to cooperate in any defense program, especially in any type of training. The Department of Agriculture has more than 5,000 outlets among its county agents; home demonstrators and Extension Service uses both 35 mm and 16mm sound projectors, and should have a large quantity of new equipment.

The Social Security Board has upwards of 2,000 outlets, scattered widely around the country, and will welcome the opportunity to secure equipment. The Federal Home Loans Banks have 4,000 outlets in 2,000 communities reaching 4,000,000 persons and wants equipment. The Home Owners Loan Corporation, a similar organization, has upwards of 4,000 allied outlets and 7,000 centers of its own in the field. It wishes to cooperate in any program involving the use of equipment.

The Rural Electrification Administration has approximately 1,000 cooperatives highly organized as outlets. It needs much equipment. The U. S. Public Health Service, which lately has embarked on an extensive film program under the supervision of W. Allen Luey, has upwards of 1,000 outlets and possesses scarcely any equipment. Civil Aeronautics Authority has almost 2,000 outlets, and only limited equipment. The U. S. Office of Education estimates its school outlets at about 10,000. The Bureau of Foreign and Domestic Commerce has over 100 outlets and is also scantily equipped. The Federal Housing Administration has approximately 100 branches scattered around the country, and several thousand allied institutions. The Reconstruction Finance Corporation has over 50 main branches and thousands of allied institutions. The Veterans Administration has several hundred centers of its own and many other outlets.

The Procurement Division has 48 State offices; the Public Roads Administration has 15; National Labor Relations Board, 22 regional offices; Federal Reserve Bank, 41 outlets; Works Projects Administration, 78 major offices, and many subordinate centers; Internal Revenue, 68 major offices; Bureau of Narcotics, 14 major outlets; U. S. Secret Service, 15 centers; Railroad Retirement Board, 12 major centers; Public Works Administration, 15 regional offices; Disaster Loan Corporation, 19 regional offices; Electric Home and Farm Administration with several hundred cooperatives highly organized scattered around the country; United States Housing Administration with dozens of local and regional outlets; Bureau of Marine Inspection and Navigation, 49 major offices.

The Office of Government Reports has 48 local offices; Federal Communications Commission, 26 local offices; Federal Deposit Insurance Corporation, 12 major district offices and many subordinate outlets; Federal Power Commission with 5 regional offices; Security Exchange Commission, 9 major offices; Civil Service Commission 16 major bureaus and hundreds of subordinate offices; U. S. Employees Compensation Commission, 14 major bureaus; U. S. Maritime Commission, 5 major offices; Immigration and Naturalization Bureau, 31 major offices; Depart-

(Continued on Page Thirty-Four)

MILLIONS OF AMERICANS AWAIT DEFENSE PICTURES

● Following Established Channels most Government agencies releasing short film subjects have directed them to theatres. Theatre owners have acknowledged their willingness to show the films and over 9,000 of them have signed up to cooperate.

But a series of visits to Chicago theatres in early July disclosed that only *one* or *two* subjects were being shown in either neighborhood or downtown business sections. Theatre managers who publicly expressed approval, privately shelved the reels. The absolute lack of organization and frequent duplication that brought many subjects in a single week and none at all in many others were responsible. Even if these films were organized, they are necessarily short and cannot do the thorough educational job which is still so badly needed.

Take It to the People

On the other hand, millions of Americans are gathering in lodges, clubs, at outdoor movie showings sponsored by merchants at conventions, and in churches where projector equipment is either available or readily set up and where really educational films of national interest subjects will be welcomed.

In rural areas this summer of 1941, over a million persons each week will be reached by traveling operators. No subjects have been provided for these men. In industrial plants there are 5,000 operating projectors in use for training, for safety education and for employee gatherings, many of them sponsored for noon-hour entertainments. 16mm sound motion pictures can hold the attention of these audiences for a half-hour or more. In other words they can stay on the screen until the story is *told* and reach the very people not today being adequately reached.

There Are Many Other Fields

In these pages our Washington correspondent has pointed out the large number of outlets possible through government field agencies. These and the schools (with 10,000 sound projectors) should be utilized in nationwide planned distribution of film subjects. The value of the medium is unquestioned. Let a brief review of the record-breaking distribution figures of recent commercially sponsored reels offer testimony to its effectiveness:

For the Westinghouse Electric and Manufacturing Company (*The Middleton Family*) a total of 7,000,000 persons saw the Company's fifty-five minute film; 1,000,000 saw the Live Stock & Meat Board sponsored *Meat & Romance* in its opening distribution phase; one Dodge film (*Wheels Across Africa*) has been shown 23,116 times to 8,143,127 persons.

Visual Aids and the CCC

♦ Howard W. Oxley, director of CCC Camp Education, points out how the use of visual and auditory aids can be employed to advantage by the instructor. Presently about 40 per cent of all camps have organized radio listening groups and 10 per cent conduct specialized classes. The radio programs are used to provoke discussion from which general information can be elicited.

Recordings on Citizenship

Recordings of educational broadcasts have been used in citizenship courses in camps in Virginia and Pennsylvania. These recordings have been favorably received by the auditors and plans are contemplated to expand the effort in other camp areas. Before these recordings have been used, it has been felt wise to preface the audition with remarks pertinent to the recordings and a discussion and question period concerning the presentation.

Auditory Facilities Also

Dr. Oxley further points out the importance of co-ordinating visual aids with auditory facilities. Some 350 camps are equipped with opaque projectors which can be readily used to show illustrations such as relevant book, magazine and newspaper items. Versatility and ingenuity on the part of the instructor is a big advantage. With approximately 1000 camps equipped with 16-millimeter sound motion-picture projectors; 47 camps with 35-millimeter projectors and 300 with 16 millimeter silent-picture projectors, it is evident that the tools are at hand to produce a co-ordinated program that will engage interested attention in most camp audiences.

An average of 7500 educational films are displayed in tri-C camps each month. Silent strip films are in use in 1200 camps and another 1000 have sound strip projectors. By skillfully fitting the use of this equipment into a comprehensive and co-ordinated plan, the result obtained is stimulating both to the audience and to the instructor himself.—*Happy Days* (*CCC paper*)

AUDIENCES LIKE THESE THROUGHOUT RURAL AMERICA should be getting the message of defense. Two million of them are easily reached by organized traveling road show operators through national distribution facilities; others gather regularly in Granges, Farm Bureau Meetings, in village squares, on fairgrounds and for other events where the task of projecting educational reels is a comparatively simple but very effective means of telling and selling America the national defense effort.

CURTISS-WRIGHT

MEETS DEFENSE EMPLOYEE' PROBLEMS WITH PICTURES

● In the 20 months since Danzig was shelled to start World War II, the Curtiss-Wright Corporation expanded its manufacturing facilities from 5 to 15 plants to meet the urgent military needs of an aroused America. One of these, the 50-acre Wright Aeronautical plant at Cincinnati, is the largest industrial aircraft unit in the world.

During this period of rapid growth, Curtiss-Wright's output of planes, engines and propellers skyrocketed to an astounding figure—a total of 25 per cent of all the major aeronautical equipment made in the Western hemisphere.

Created Employee Problems

The correspondingly vast increase in personnel created a serious employee-relations' problem. The factories had become so gigantic that men in one department knew little or nothing of what went on in the next. Still less did they know of the operations in the wide-spread plants of the Corporation's other divisions. Stranger yet to the whole picture were the scores of thousands of men in the thousand and more other companies at work manufacturing additional parts for Curtiss-Wright planes, engines and propellers.

To acquaint this mammoth industrial family with its own affairs was the problem. Far-sighted management solved it with a modern industrial medium—motion pictures.

Picture Program Initiated

Mr. G. W. Vaughn, President of Curtiss-Wright Corporation and Wright Aeronautical Corporation, initiated a comprehensive picture program to augment already functioning plans to weld his enormous organization into an integrated whole. The aim of this program was to show each man how his particular job meshed into the complicated mechanism of creating modern air power for America.

Audio Productions, Inc. was selected to produce this important series. It was imperative to reduce interference to a minimum with executives and plants working at peak production on National Defense orders. To handle this and other highly specialized aviation assignments, Audio organized an aviation division experienced in military and commercial flying, flight training, and aircraft and parts production. To date this unit has put into production the following pictures in the Curtiss-Wright and Wright Aeronautical Corporation's programs:

* * *

(Left) Scenes from recent Curtiss-Wright film productions now being completed in the Long Island studios of Audio Productions, Inc.

Curtis Wright Answers the Call for Quantity (*completed*) Narrated by Lowell Thomas, this 2 reel sound motion picture was shot at the Buffalo plant and airport of Curtiss-Wright's Airplane Division. It gives the audience an unforgettable insight into the mass manufacture of the famous P-40 fighting planes from raw materials to active service in the Air Corps.

Curtiss-Wright Expands for National Defense. (*completed*) Also narrated by Lowell Thomas, this 2-reel sound motion picture was made at Lambert Field and the St. Louis plant of the Airplane Division. Here are shown the building and flight tests of interceptor-fighters and the giant CW-20 Army cargo transport, the largest twin-engine ship in the world.

Wright Builds for Air Supremacy. (*Completed*) Narrated by Lowell Thomas, this 2-reel sound motion picture was photographed in the Paterson plants of the Wright Aeronautical Corporation. It shows the highlights of the 80,000 operations and the 55,000 inspections which go into every Wright Cyclone 14-cylinder engine. This is an impressive demonstration of how horsepower is built for air power.

Curtiss Electric Propellers. (*Working Title*) In the editing stage is a 2-reel sound motion picture shot in the Caldwell, Clifton and Pittsburgh plants of Curtiss-Wright's Propeller Division. This picture will show the major operations in the manufacture of dural and hollow-steel blades, the electric power units and other parts which make up the modern electric propeller now used on almost every type of military, naval and commercial airplane.

Wright Power in Air Power. (*Working Title*) Also in the editing stage is a 5-reel sound motion picture for Wright Aeronautical Corporation. Made in the Paterson plants of the company, it is a semi-technical presentation of the fabrication and assembly of high-powered 14-cylinder radial, air-cooled engines.

Cyclone Combustion. (*Working Title*) In production is a 2-reel sound motion picture in technical animation for Wright Aeronautical Corporation. The first picture of its kind on this subject, it will illustrate and explain the mechanism of combustion and detonation in a 125-horsepower Cyclone cylinder.

Plans for the distribution of the pictures are not as completed.

CPT students and co-ordinator Hilton F. Lusk (rear row, extreme left) at Sacramento Jr. College, California.

SLIDEFILMS TRAIN PILOTS

● With the completion of a nationwide survey of Civilian Pilot Training Schools by Business Screen, factual evidence of the value of visual aids to defense is now available. Fifty-one schools comprising a 1941 enrollment of 2,417 students reported on the use of a slidefilm training series (described in these pages last issue) which had been given to a total of 2,895 students, including previous classes.

Eighty percent of the schools answered affirmatively to the questions: "Have slidefilms helped students make better grades?" and "Have slidefilms helped speed learning?" High percentages of increased learning were reported in numerous instances with actual time hour savings for instructors and pupils. Interest, increased confidence, better understanding, and proven cases of higher results obtained for slidefilm trained classes—as compared to those trained by ordinary methods—were among the reported benefits noted in the survey.

The schools surveyed were those supplied with the complete kit-sets of the Pilot Training Course produced by the Jam Handy Organization. These comprised a series of 24 reading (silent with titles) slidefilms projected with SVE equipment and included such titles as *The Air Ocean, Engine Instruments, Fuel & Feed*, etc., the complete set covering all phases of ground school training on power plants, aerodynamics, navigation regulations and general background. Regulations, Meteorology, and Engine subjects were rated most helpful by the schools reporting, in the order named.

Comments Reveal Value of Visual Methods

Typical comments received in the survey were most revealing and clearly show the value of this type of training in the mass production of badly-needed pilot material:

"We have used your film slides very extensively and have obtained considerable value from them. You would be interested to know that one of our instructors, teaching the course in Meteorology for one of the sections, did not use the film slides; whereas another instructor in another section of the same class, did use the film slides. In the first case, there were six students who did not satisfactorily pass the C. A. A. examination, and all of the other section satisfactorily passed. In other words the instructor who did not use the film slides lost six students, and the instructor who did use the film slides trained his students so that all of them passed.

"It is my opinion that both instructors were just about equally well-acquainted with the principles of Meteorology and equally good teachers. I feel that the use of the film slides would probably have made the difference as far as the success of these students was concerned. This was done more or less as an experiment to see whether or not the film slides had real value. I am now convinced that they do have value, and as Coordinator, will see that our instructors do use the film slides in all of the subjects for which they have been prepared."—*Hilton F. Lusk, CPT Coordinator, Sacramento Junior College, Sacramento, California.*

"High Percentage of Students Pass Exams"

. . ."We had a high percentage of students pass their CPT exams after the class in which these slides were used. I highly recommend these slides to any CPT ground school class."—*Board of Education, Ogallala, Nebr.*

. . ."Presents orderly and logical succession of learning steps. Saves much time in instructor's blackboard drawings; uses simple illustrations and comparisons which fix ideas in student's mind by association. Can be used by students for individual review work. I consider the Jam Handy Pilot Training kit the most valuable teaching aid for primary pilot training which I have ever used or come across, and the students are very enthusiastic about it. We can cover subject matter much more rapidly, and consider that the results are decidedly superior to the lecture method."—*Franklin & Marshall College, Lancaster, Pa.*

. . ."Given instructors opportunity to compare their work with a standard. Made possible a thorough make-up period by students without full time by instructor. Films always available to students for out of class discussion."—*University of Nevada, Reno, Nevada.*

. . ."We are a Norwegian Air Force training in Canada in which all students are Norwegians. "Have been using the slidefilm method of instruction for pilots and mechanics and must say it is doing the work in a manner which is far above the average methods used in many schools in Canada and the States.

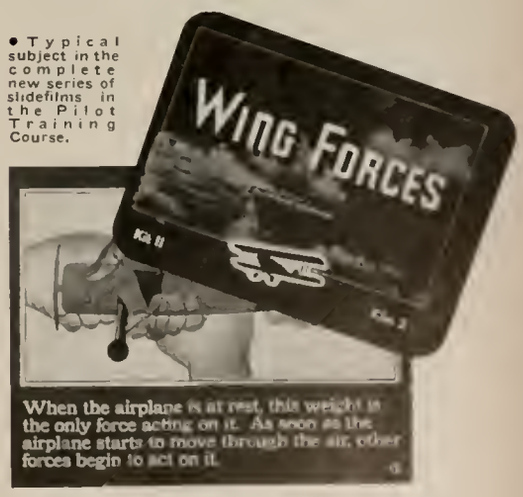
"Owing to the pupils taking instructions here being Norwegians, at first we were a little disturbed about slide-film possibilities, but they soon grasped the method and its relation to the aircraft we are using here. Now everything is

(*Please turn to Page 22*)

CPT WINS ITS WINGS

Latest tally on the Civilian Pilot Training Program's contribution to the armed forces shows that nearly 8,000 of its graduates had volunteered and been accepted by the Army and Navy air services up to June 1. It is perhaps even more significant that, in addition, 1,279 CPT-trained instructors have joined defense units. Right now, CPT fliers from 900 training centers are going into the services at the rate of 200 per week.

This showing has caused complete reversal of the attitude of stubborn brass hats who had insisted that it just wasn't possible to train men for military flying by such "mass methods" and with such simple and inexpensive equipment as CPT uses. Everyone now admits that the program has been hugely successful from the viewpoint of national defense. The Congress, accordingly, recently raised its appropriation from the $18,000,000 asked by the federal budget committee to $25,000,000, and the draft authorities have voted to defer induction of all civilian pilot trainees on the ground their continued training is essential to national defense. CPT officials predict, futhermore, that the June figures will show a heavy increase in the number of graduates "joining up" because as a matter of policy, the greatmajority of the students, in colleges, have been discouraged from volunteering until they have finished their year's work at school.—*The Chicago Daily News.*



● Typical subject in the complete new series of slidefilms in the Pilot Training Course.

SURVEY PROVES VALUE OF VISUAL AIDS IN CPT TRAINING

THESE NEW FILMS MAKE SALES

● A Most Unusual film has recently been produced for the Sonotone Corporation, nationally known manufacturer of hearing aids. For the first time a portion of the sound track has been recorded so that sound is produced as it would seem to a deaf person. It is not pleasant, rather distorted radio music coming through a long lead pipe, but it is this sound which inspired the film.

For the Sonotone hearing aid, as so vividly shown in the picture, corrects this distortion and brings to the sounds to the deaf exactly as those with normal ears hear them.

The film story is of a man who is deaf. He doesn't quite believe it—He knows there is a slight impairment—but nothing serious. Gradually he realizes, however ,that something is causing his lack of promotion in his business and estrangement from his family. After the full shock of the realization that he is seriously deaf hits him, and the first fleeting thoughts of self-destruction have been conquered, he finally, as a last resort, consults Sonotone. Then he realizes that a hearing aid is no more terrifying than eye-glasses and is rehabilitated in his business and his home.

The Sonotone picture runs about a half-hour and is designed for showings to non-theatrical audiences. Throughout the film, punctuating the dramatic sequences, are scenes showing the historical background, research, and manufacture of the hearing aid. B. K. Blake was the producer.

● Does your company have many deferred prospects—potential customers who just "haven't made up their minds"? Why not try a "home movie" show right in the prospect's own home?

This method is again being used successfully by distributors of the Johns-Manville Corporation in selling rock wool home insulation. 137 prints of Johns-Manville's latest sound film, *The House That Nobody Wanted*, are now being shown in prospect's homes throughout the country.

There is a good psychological angle to "home movies" in the prospect's own house. 16 mm. sound films are somewhat of a novelty in many homes, and a showing right in the parlor is unusual enough to attract considerable good will for the salesman, especially since his film is not only educational but interesting and dramatic as well. J-M salesmen take well to the films (this is the company's fourth) and there has been very little trouble in getting the films into constant use. The possible objection that his time was too valuable to spend showing movies has been entirely discounted by enthusiastic reports of the men.

FILMS AND MERCHANDISING GO TOGETHER in the well-attended showings arranged by Castle Films for Sunkist products.

SUNKIST PROMOTION

♦ We have noted with a good deal of satisfaction lately the growing use of motion pictures for consumer education in department stores. Certainly they are one important step in refuting constant consumer demands for more informative matter in advertising, so strongly indicated at the recent A.A.A.A. convention. For these films do contain considerable informative material. Such pictures as *Meat and Romance*, Coty's *Color Song*, *Citrus on Parade*, *Refreshment Through the Years* and *Love In the Kitchen*, do not just say 'buy', or even 'buy, because . . . '; they say, "this is our product, this is *how* we make it, and this is *how* you may use it."

That consumers do appreciate these educational films was put rather well at a recent showing of *Citrus on Parade* at R. H. Macy's Home Centre: A nice old lady seeing our reporter in this strictly feminine gathering and taking him for a representative of the Sunkist people, said, "Young man, I enjoyed your picture *so* much; I'm going to visit my daughter in California this summer and I want to visit your packing plant all over again, just as I saw it in the movie." Our man took the liberty of telling her that she'd certainly be welcome. We don't know how many of the ladies went right out and bought Sunkist fruit, but we do know that they *know* the fruit is good. Incidentally, we also know that Macy's sold a lot of squeezers, fruit knives, and other accessories during the week of the showings.

Each day, during the week of the Macy showings, Castle Films (distributors of the film) invited various famous chefs and salad experts from the large hotels to create a special salad made of Sunkist fruits for the large audience of ladies in attendance. These salads were also featured in the restaurants of the hotels and Macy's. This is the sort of tie-up that insures a successful film showing. Business film production has always gone on the premise that better showmanship means more and better sales. We think it is equally true in bringing the film to its audience.

—*Bob Seymour*

SONOTONE'S NEW TALKING PICTURE presents the dramatic scenes shown above. (Distribution by Modern Talking Picture Service.)

PROFITS FOR HARDWARE DEALERS

● A TALKING MOTION PICTURE, the success story of a hardware store, has been produced for the Remington Arms Company, Inc., for showing hardware dealers throughout the country the way to increased profits. Hardware dealers who have seen the picture in national, state and local associations, as well as those in cooperative and association group meetings, are responding eagerly with a chorus of praise for the film and of goodwill for Remington.

In the first three months of the picture's distribution, 21 state hardware conventions have either shown *One Man Listens* or scheduled it for the future, as have 8 local conventions, 163 Hardware Association group meetings and 75 cooperative meetings. In addition, a large electric company has arranged to show this film at dealer sales meetings to be conducted during September. There will be 250 of these meetings with a combined audience of 12,000 dealers.

MODERNIZING HIS METHODS

One Man Listens shows how Jim Andrews, an old-fashioned hardware dealer, modernizes his methods. He re-arranges his store to make it more attractive and an easier place in which to buy. He plans his window displays to tie in with other promotional activities and goes in for a definite campaign of advertising, using all manner of promotional and advertising aids furnished by the manufacturers and wholesalers with whom he does business. He learns how to sell related items, thinks up new ways of getting people into the store by appealing to their hobbies and keep a weather eye on every developing sales possibility in the community.

One Man Listens contains almost no direct plugging of Remington products and even its incidental display of Remington goods in Jim Andrews' store is restrained.

Advice and counsel of nationally known merchandising experts was secured in making this picture, among whom were National Retail Hardware Association staff members who conferred with Remington representatives concerning the film.

Preparatory to shooting the picture an entire model hardware store was built and stocked with merchandise inside the Jam Handy motion picture studios at Detroit.

DEALERS ARE ENTHUSIASTIC

Hardware merchants who have seen the picture are enthusiastic about the help it gives. One dealer said he had listened to numerous lectures on the same subject but this was the first he had seen and understood. Remington representatives reported than many dealers, whom it had been hard to get next to, warmed up after seeing the picture. Some of them who had not at first taken advantage of the opportunity to have their sales staff see the picture, made arrangements for them to do so. One Remington representative reported that, in a certain rural section of Louisiana, dealers and clerks were so appreciative of the manufacturer's interest in themselves and their welfare that he knew of nothing that had ever been done by his own organization or any other that had made more impression. In many cases, after a picture showing, dealers would seek out a Remington man and tell him an order was waiting any time he cared to call for it.

SELLING EXPERTS PRAISE IT

Not only are dealeres enthusiastic, but authorities on hardware selling praise the picture. The National Retail Hardware Association sent out a letter to all state secretaries urging that the picture be shown at state hardware conventions. Hardware business periodicals devoted feature stories to it.

In all, as many kind words have been said about this picture as have ever been said about any industrial motion picture. Nor is the tale yet told, for the picture still continues on its rounds, stimulating the Jim Andrews of the country to greater achievements.

PICTURE CREDITS
Returned to Life — produced by B. K. Blake.
The House That Nobody Wanted — by Luther Reed.
One Man Listens — by the Jam Handy Organization.
Story of Diesel — by Roland Reed.
Visit to Armour's — slidefilm by Wilding Pic. Prods.
Industry in the News by Soundmasters.

REMINGTON SHOWS HARDWARE FIELD

♦ Sound motion pictures that teach the retail hardware dealer some new tricks have been sponsored by the Remington Arms Company. The new film, titled *One Man Listens* is currently popular with dealers and their trade groups who have already seen it and has a long list of showings scheduled ahead.

THE STORY OF RUDOLPH DIESEL

♦ Because his historic contribution to engine design has revolutionized motor transport and is currently playing a tremendous role in modern warfare, *The Story of Rudolph Diesel*, sponsored by the Standard Oil Company (California) has unusual interest. The picture is being shown to dealer and trade groups, particularly engineers, in the Company's territory.

VISIT ARMOUR VIA SLIDEFILM

♦ *A Trip Through the Stockyards* has long been an event of unusual interest which is now shared by schools and adult groups throughout the country through the medium of *reading and sound slidefilms available* through the sponsorship of Armour & Company, nationally known packing concern. Booklets are furnished with the pictures where sound equipment is not available.

JOHNS - MANVILLE HOME SHOWINGS

♦ Taking motion pictures into the home is not a new idea but the way in which Johns-Manville salesmen present the new film *The House That Nobody Wanted* the plan is producing plenty of sales. The personalized home showings get plenty of attendance — including the neighbors — who like movies too.

GM'S INDUSTRY IN THE NEWS

♦ How a big corporation helps the newspapers get important facts is told in this General Motors movie *Industry in the News*. It tells a swiftly-moving, realistic story of events and their translation into the printed word of the dailies.

Engineers use the advantages of Chronokinography to check the smoothness and power of deceleration of a modern passenger car.

A skater's movements in acrobatics and the flight of a bird as it comes to a stop are analyzed by the Chronokinography camera man.

CHRONOKINOGRAPHY! *the newest word*

FOR INGENUITY IN INDUSTRIAL FILM PRODUCTION

● CHRONOKINOGRAPHY! There's a new word for you! It's another first in motion picture production and it came from the industrial field. It's a word which, in addition to letting a lot of athletic secrets out of the bag, carries a host of engineering implications.

Hold It, Please, a recent one-reel picture is the first production to employ this new time study photography, a technique which visualizes the rate of motion. Here it is used to show deceleration (decrease of speed to you) in the safe and smooth stopping of the modern automobile. The perfection of the stop is measured by the relative size of the spaces between given points in the wheel images. A special graph placed over the picture offers scientific proof of the rate and smoothness with which the car decelerates or loses speed as it comes to a stop.

But the picture does not confine itself to motor cars. The members of the Hotel New Yorker Ice Ballet, a fish—not of the sea but of a glass tank—and a dove are all actors in the drama of chronokinography.

A skater sails through the air as he jumps over a barrel and is photographed in each split second of his flight so that instead of seeing one image on a frame you may see a score. You measure the rate of speed at any given time by the distance between any fixed identical point in two images.

A girl tosses a ball into the air and chronokinographic shots show dozens of images which help us to estimate the difference in the speeds at which the ball travels from the time it is thrown until it is caught. Chronokinography also reveals that a fish stops in the water by adroit maneuvering of the tail and by a rapid retarding movement of the two large flippers standing out from the body just below the head. It shows, too, how the outstretched wings and fanned tail of a bird create enough drag for a quick safe stop.

The method can be used in many ways. By it a golfer can study the good and bad qualities of his various strokes. It can tell a boxer more about his attack and defense than any living fistic expert. It can be used in traffic studies to help estimate the rate of speed at which cars are traveling along the highway. It can serve as a detective in rug making and weaving to uncover fault machinery and procedures; it can be employed in studies of manual movements of workers to disclose unnecessary or false moves; or again it can be used in a study of gears to discover whether or not too much play exists in the machinery.

So all hail, Chronokinography, the new scientific photographic sleuth developed in the studios of the Jam Handy Organization to uncover all sorts of athletic, zoological and industrial secrets so that no movement of the fishes of the sea, the acrobats of the stage and screen or of any sort of operating mechanical equipment can escape its penetrating analysis.

(Below) Camera equipment and apparatus for study of the bird's flight with the final result shown in the picture at left below.

BORDEN CARTOON STARS ELSIE

● *From Moo to You*, a new animated color cartoon subject, starring Elsie, the Borden cow, has been completed by Caravel Films, Inc. The subject was designed primarily for widespread school distribution though some theatrical distribution is contemplated. It was premiered in Boston at the recent N.E.A. convention.

This film is distinctive in that it utilizes the highly entertaining quality of the animated cartoon in presenting a serious educational story. It deals with the elementary but fundamental economic principle—in general that services have a momentary value, and specifically the milk necessary costs more in the city than it does in the country.

Elsie Tells the Wherefore

After establishing the need for the purchase of milk for the use of a family on a picnic in the country, Susan, an eight year old girl is puzzled when the farmer from whom she has purchased a quart of milk, returns some change. In retiring to the scene of the picnic, Susan comes upon Elsie who proceeds to tell her the whys and wherefores of the change. Starting with the premises that:

"When you buy milk at the farmers door,
You pay for the milk and nothing more."

Elsie proceeds in logical sequence to review the steps and the respective costs involved in the production and distribution of fluid milk for city consumption.

By use of the flash-back we follow the steps being described by Elsie—from the health tests being performed on Elsie herself, through the country station where the milk is received, the tests performed there, transportation to the city, pasteurization, bottle cleaning, filling, capping, crating, and door to door delivery—all instructive but handled in a free and amusing manner which is peculiar to the animated cartoon technique.

The film has just been completed in the animation studios of Caravel under the direction of Jack Semple and George Rufle and with an original musical score by Sam Morgenstein.

Five Months in Production

With a running time of nine minutes, the subject has been in production for five months. Some twenty-five thousand drawings were necessary to complete its production as were the services of fifty artists, writers, and technicians exclusive of musicians, voices, and recording and laboratory technicians. Photographed entirely in Technicolor in the Caravel studios, this subject is an example of the successful application of an accepted and established theatrical medium to a specific purpose in the commercial field.

DAIRY PREMIERE

♦ Members of Midwestern councils of the National Dairy Council were the audience for the premiere of the non-theatrical version of *America Learns To Fly* at their annual summer conference Saturday, June 28, in the Edgewater Beach Hotel, Chicago.

A shorter version of the picture is now being distributed to theatres in their territories by local councils. The longer production will be used by the councils in schools, churches, clubs and other organizations. Burton Holmes Films, Inc., was the producer.

Motion pictures produced by local councils and Metropolitan Life Insurance Company's *Proof of the Pudding*, produced by Paramount, also were shown at the National Dairy Council's conference.

● Modern Packaging magazine has harnessed the nation-wide appeal of a down-to-earth family to tell the story of packaging to the consumers of America.

In a new motion picture *Packnging-the Bounty of a Nation*, the dramatic story of packaging in our every day lives is told. The film story is told in conjunction with an all-color presentation of the outstanding packages of 1940, winners in the magazine's competition.

Ford's Blitz Film

♦ Now being shown in dealer salesrooms nationally is the new Ford Motor Company movie *Ford Reconnaisance Scout Cars.*

STANDARD OIL FILM OF DIESEL

♦ Forty-five minutes of screen time will seem much shorter to those who see Standard Oil (California) Company's newest production, *The Amazing Legacy of Rudolph Diesel.*

Granting both sponsor and producer an unusually interesting character with whom to build a biographical background, still due credit must be given both parties for not falling into the frequent channel of commonplaceness and making the most of the opportunity.

Good Entertainment Feature

Based on a story by Gene K. Walker, with the screenplay by Arthur Hoerl, the production follows the accredited pattern for successful entertainment features—and no class "B" product, either—in its balancing of problem, conflict and solution. Lacking only the femine interest of the theatrical film, the necessarily technical portions of the film have been lavened with crisp dialogue, neat humor, and effective "screen business," so that even the layman is buoyed accross the passages of science.

Beginning in 1936, the story presents the problem of a construction engineer, Uncle Ralph, played by Herb Rawlinson, in getting diesel equipment to function without interruption, and the interest of Paul, his nephew who is in Standard Oil's research laboratory—played by Ralph Byrd—in the problem. Their discussion opens the way for a cut-back to 1893 and to Dr. Diesel's failure to gain support for his new engine, the construction of a second model after the first has exploded—this second is authentically reproduced in the film—and the acceptance of the engine on land and sea. The sequence ends with the disappearance of the inventor from a channel boat during a crossing to speak before the British Admiralty.

The last scenes, following road tests and successful marketing of the product, show diesel equipment at work, and Dr. Diesel appears over them in double exposure to make a plea for the use of his invention not for destruction but for creation for good to mankind.

The Production Credits

Filmed on 35mm with RCA sound and reduced to 16mm for showings, the four-and-a-half reels were produced by Roland Reed, with Bob Beche as assistant producer. Nate Watt directed, Bob Pittock handled camera, Frank Dewar was cutter. Musical Director Al Colombo's original score was effective.

Intended for showings to all manufacturers of diesel equipment, users and operators of equipment, schools and colleges, the film may well find a small but highly interested lay audience also.—*H.L.M.*

NEWSWORTHY FOR NATIONAL DEFENSE is the Dodge-sponsored "Army on Wheels" which has played in theatres throughout the country during recent months. The marquee is that of Manhattan's Airline News Theatre in the new Air Terminal

HOW YOU CAN USE SYNDICATED SALES FILMS

by Richard T. Borden
SALES CONSULTANT AND LECTURER

● THIS article is addressed to the sales manager who views with combined *interest and hesitation* the impressive library of syndicated sales training films available today on a rental basis.

SALESMANAGER: Mr. Borden, I am unquestionably interested in the syndicated sales training film.

I realize it makes available to me, for a nominal rental fee, a sales training message more dramatic and interesting than I could possibly create for myself within the limitations of my own company's sales training budget.

But I hesitate to use a *general* film when my business is a *particular* business. Don't you *agree*, Mr. Bordon, that my business is different?

BORDEN: It's *different*, all right. *Every* business is different . . . just as every golf course is different.

If you want to win on the Briarcliff golf course, you play a different game than you do when you're out to win on the Meadowbrook golf course.

But no matter *what* course you play, there are certain fundamentally right things you *always* do.

You *always* assume a basically correct stance . . . grip your club a certain fundamentally sound way . . . . keep your eye on the ball . . . follow thru!

SALESMANAGER: I see your point.

Selling, in a way, is like golf. Certain fundamentals of good procedure must be observed, no matter what "selling course" you play.

But how about the APPLICATION of those fundamentals to the special requirements of an individual business.

Isn't that where the syndicated sales training film falls down?

BORDEN: Not if it's well constructed!

The well constructed syndicated training film makes *your* salesmen the "hero of the show" . . . by asking him to APPLY and ADAPT as the film progresses.

For instance . . . consider the syndicated sales training motion picture entitled: *The Autopsy of a Lost Sale.*

The very second the curtain rises on this training production, the process of application and adaptation begins.

Let me quote the opening remarks made by the narrator in this film. Says he, to *your* salesmen:

"Think of an important sale *you* tried to make recently and lost.

Having thought of it . . . keep thinking of it while I read and illustrate a list of basic reasons why sales "die".

Everytime I illustrate a reason which helps explain the "death" of your particular lost sale, write the NUMBER of that reason down on a blank card or piece of paper.

Then, when this film is over, we'll collect all "autopsy reports" and tabulate them . . . in order to discover what "sales killers" top the list in our particular business . . . in our particular market . . . at this particular time."

Mr. Salesmanager, don't you think a syndicated film constructed along those lines will result in *application* of the general principles presented to *your* particular business.

SALESMANAGER: I check with you so far.

But are there many syndicated sales training films available which involve that type of audience participation?

BORDEN: *Yes.*

Some films available involve actual audience *responses*, and climax in "examination" applications of principles presented.

But even where the elements of audience participation is absent in the film itself, a good meeting chairman can *supply* that feature.

SALESMANAGER: How?

BORDEN: By introducing the film with an announcement like this:

"Fellows the film we're about to look at was *not* prepared for our particular business.

It *does* illustrate, however, how some top-ranking salesmen in other fields get results.

What I want you to do is "pick the brains" of these winners in other fields . . . and locate every idea *we* can apply to *our* kind of selling.

After the film is over, I'm going to check to see how many good "brain pickers" we've got in this group."

SALESMANAGER: I think maybe I'll try out one of those syndicated sales training films at my next meeting.

PILOT TRAINING SCHOOLS REPORT ON USE OF SLIDEFILMS TO SPEED LEARNING

(SEE KEY BELOW)	SE	TSF	BG	SL
FLYING SCHOOLS AND SERVICES				
Akron Airways, Inc. Akron, Ohio	45	30	No	yes
Allen Airways Hillsgrove, R. I.	25	50	10-15%	10%
Cutter-Carr Flying Serv. Albuquerque, N. Mex.	40	40		yes
Franklin Aviation, Inc. Toledo, O.	40	12	yes	
Lafayette Flying Serv. Lafayette, La.	120	20	yes	23%
Moline Flying Service Moline, Ill.	100	24	15%	yes
Royal Norwegian Air Force Toronto, Canada	200	200	yes	yes
Standard Flying Serv., Inc. Basking Ridge, N. J.	9	9	yes	yes
W. Va. Air Service, Inc. Clarksburg, W. Va.	51	51	yes	yes
E. W. Wiggins Airways, Inc. Boston, Mass.	25	50	15%	50%
COLLEGES AND UNIVERSITIES				
A & M College of Texas College Sta., Tex.	90	150	yes	yes
Bradley Polytechnic Inst. Peoria, Ill.	35	35		
Calif. Institute of Tech. Pasadena, Calif.	40	80	yes	
California, University of College of Agriculture Davis, Calif.	20	40	yes	
Central Michigan College Mount Pleasant	20	23		
The Citadel Charleston, S. Car.	30	30	yes	
Cornell College Mt. Vernon, Iowa	30	30	50	yes
Drury College Springfield, Mo.	30	10		
Franklin and Marshall Lancaster, Pa.	30	30	15%	25%

KEY TO ABBREV. SE—Students currently enrolled; TSF—Total no. of students trained with slidefilms, incl. prev. enrollments; BG—Better grades earned, SL—Did slidefilms speed learning?

SLIDE FILMS TRAIN PILOTS

(*Continued from Page Seventeen*)

running fine and we would use no other method. Of course, the present slidefilms available for use in teaching aircraft engines and aerodynamics is limited, and our instructors give two hours in lectures to every slide film shown. Thus, you can readily understand, our situation here is twice as tough to teach the pupils than would be in the States where everyone speaks and reads English."—*Alex McLeod, Captain, Royal Norwegian Air Force, Toronto, Canada.*

COLLEGES—Continued	SE	TSF	BG	SL
Hannibal-Lagrange Hannibal, Mo.	10	10	yes	15%
Idaho, University of Southern Branch Pocatello, Idaho	20	20	yes	yes
Illinois State Normal U. Normal, Ill.	20	20	yes	
Indiana University Blomington, Ind.	50	50	yes	yes
Iowa State College Ames, Iowa	70	160		yes
Kansas, University of Lawrence, Kans.	80	120		
Miami, University of Coral Gables, Fla.	59	all	yes	yes
Missouri, University of Columbia, Mo.	50	80	yes	yes
Nevada, University of Reno, Nev.	65	65	5-10%	yes
Ohio University Athens, Ohio	35	38		yes
Pacific University Forest Grove, Ore.	20	20	yes	yes
Purdue University W. Lafayette, Ind.	40	100	yes	yes
St. Bonaventure College St. Bonaventure, N. Y.	10	10	slightly	yes
COLLEGES—Continued	SE	TSF	BG	SL
S. E. Mo. StateTeachers College Cape Girardeau, Mo.	20	20	yes	yes
State Institute of Applied Agriculture Farmingdale, N. Y.	20	30		yes
Syracuse University Syracuse, N. Y.	75	150	yes	yes
Washington State College Pullman, Wash.	10	45	yes	yes
JUNIOR COLLEGES				
Compton Junior College Compton, Calif.	30	30	probably	
Sacramento Junior College Sacramento, Calif.	146	206	yes	yes
San Mateo Jr. College San Mateo, Calif.	20		yes	yes
Santa Monica Jr. College Santa Monica, Calif.	30	32	yes	yes
Sunflower Jr. College Moorhead, Miss.	40	70	yes	no
Taft Jr. College Taft, Calif.	30	10	not sure	yes
Ventura Jr. College Ventura, Calif.	48	75	yes	yes
TECHNICAL AND HIGH SCHOOLS				
Big Spring Ind. Dist. Big Spring, Tex.	100	100	yes	yes
Board of Education Ogallala, Nebr.	55	45	yes	yes
Calif. Polytechnic San Louis Obispo, Calif.	20	20	yes	some
Helena Pub. Schools Helena, Mont.	40	300	yes	yes
Lincoln High School Lincoln, Nebr.	24	24	yes	yes
Monterey Union H. S. Monterey, Calif.	150	all	yes	yes
Senior High School Hagerstown, Md.	50	50	5% or	yes
V.P. I. Blacksburg, Va.		80	10%	yes
	2417	2895	40	38

● The Safety Education program of the National Safety Council, under the direction of C. E. Woodbury, has made many noteworthy contributions to industry in this field. The latest of these, *Safety for Defense*, is timely and useful. It presents both the need for additional precaution and the many ways in which safety measures can be inaugurated and followed by defense-expanded plants. Production sound effects are excellent.

Home Safety—A story of the various causes of injuries and fatalities in homes . . . extending from falls due to not putting toys away—to the various fire hazards, from fire places, using the wrong types of knives and can openers, as well as putting away garden tools—and the proper labelling of poison bottles, and also placing them on shelves where small children cannot reach them. (Ps)

Safety on Two Wheels—This is a bicycle story showing the proper way to make turns at corners, and the various other things in bicycle riding that would constitute the riding of the bicycle safely. (Ps)

Tom Joins the Safety Patrol—is a story of a small boy entering a new school in about the third grade. He becomes very much impressed by the idea of the school safety patrol and he progresses through the various grades to the point where he is to join the safety patrol. The story covers the various duties and activities of the school safety patrol. (Ps)

In Case of Fire—is a story covering the various causes of fire hazards—utilizing the theme that fire is a very helpful servant to mankind, but in turn one of its worse enemies, because of its destructive abilities. (Ps)

Play Safe—is a story with the proper use of equipment in a playground. The story is forcefully brought home that a play ground is the only safe way to play, but notwithstanding that there are wrong ways to use the various playgrounds. (Ps)

No Use Skidding—A 20-minute program for the National Safety Council on winter driving hazards. Covers various driving practices necessary to drive safely on snow, ice or on various other conditions existing throughout the winter. Various points of winter driving are covered in police driving school sequence in the dramatic story. (Ps)

If It Happens—20-minute sound slidefilm produced for National Safety Council—dealing with the proper procedures in the event of vehicle accidents, whether bus, truck or passenger car. Story covers all types of vehicle accidents including personal injuries, fires, and minor accidents, fully illustrating steps to be taken and proper procedure. (Ps)

• • •

Let's Use Our Heads and Save Our Feet—15-minute film produced for International Shoe Company, St. Louis. Program was designed primarily for employees of manufacturing plants illustrating why safety shoes are very essential to the workmen in manufacturing. (Ps)

Industrial training classes find slidefilms an important learning aid.

SLIDEFILM REVIEW

OF FARM, SAFETY AND SELLING PROGRAMS

♦ In the field of rural sales promotion a number of very successful recent subjects deserve editorial mention. These include the slidefilms produced by Burton Holmes Films, Inc., for such well-known sponsors as Allied Mills, and J. I. Case Company.

Slidefilm demonstrations offer a simple, economical way for implement dealers and salesmen to show various models and to present educational messages. That they have been most effective is evidenced by their popularity and the sales results attributed to the medium by these and similar sponsors.

Making Cows Pay—Allied Mills, Inc. 137 frames. *Purpose*: Sell livestock feeders on value of Wayne stock feeds manufactured by Allied Mills. Shown by Allied Mills repr. to feeders and dealers. (B.H.F.)

It's in the Bag—Allied Mills, Inc. 104 frames. *Purpose*: Demonstrate Ingredient Quality of Allied Mills' Wayne feeds as maintained through laboratory control and continuous testing at Allied's Research Farm. Shown to feeders and dealers by Allied's rep. (B.H.F.)

Dividends Plus—Allied Mills, Inc. 147 frames. *Purpose*: Dealer development, with institutional story portraying advantages of Allied Mills dealerships. Shown to prospective and established dealers by Allied repr. (B.H.F.)

Men of Action—Allied Mills, Inc. *Purpose*: Dealer educational and merchandising medium. Points way for dealers to tie in with national gov't campaign to increase production of livestock. (B.H.F.)

Non-Stop Henry—J. I. Case Co. 100 frames. *Purpose*: Sales and consumer education. Demonstrates how Case non-stop power control disk harrow fits into soil conservation programs and how it answers the problems of the individual farmer in conservation work and in doing a generally better farming job. (B.H.F.)

Easy Pickin's—J. I. Case Co. 138 frames. *Purpose*: Product and sales training. Provides sales medium for Case dealers and Blockmen to use in selling farm implement prospects. Also acquaints dealers and Blockmen with product story. (B.H.F.)

Your Furrow's Your Fortune—J. I. Case Co. *Purpose*: Direct consumer sales combined with dealer education. Demonstrates features of Case Centennial Power Lift Plow. Shown to farm implement users and Case Blockmen and dealers. (B.H.F.)

Power That Pays—J. I. Case Co. Full color sound slidefilm introducing new '41 line of Case tractors. New process was developed by producer for making large quantity of natural color film copies. Shown to prospects, Blockmen and dealers. (B.H.F.)

Oliver Farm Equipment has also been successfully demonstrated with slidefilms and the Ralston Purina Company is another sponsor utilizing the medium to advantage.

TWO NEW PROGRAMS OF SYNDICATED FILMS

♦ Two new programs of sound slidefilms, one of them in the electrical appliance field and the other in the general field of sales training are of interest to the salesmanager this month.

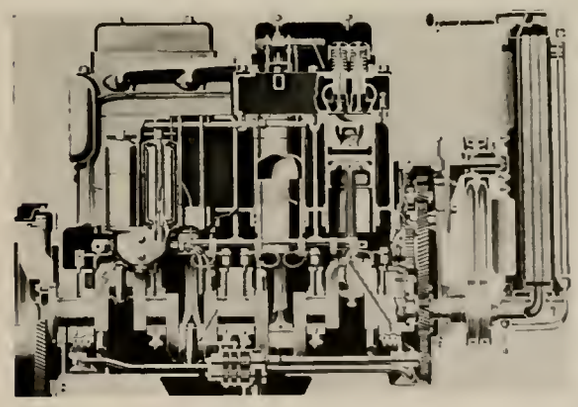
In the first instance, the entire electrical industry has cooperated in producing a new type visual sales training courses for electric appliance salesmen. The new program, produced by Vocafilm under the sponsorship of the Modern Kitchen Bureau of the Edison Electric Institute, affords a complete training package consisting of five major appliance films, one on each principal *product* and five additional basic films on *selling*.

♦ The *Selling in America* program just announced by the Jam Handy Organization consists of five talking slidefilms, based on five principles of human association discovered by Benjamin Franklin. The program, which develops all manner of sales strategies and techniques, is accompanied by manuals and based on techniques which are the result of 22 years of experience by the producer in providing plans and materials used in 6,000,000 training meetings by American industry.

KEY TO PRODUCERS: Ps (Photo-Sound Division of Sarra, Inc., Chicago); BHF (Burton Holmes Films, Inc., Chicago).

ANIMATED FILMS HELP MEN LEARN

THIS IS TECHNICAL ANIMATION* as utilized in a cross-section of a tractor engine to show working parts. Every detail of operation can be thoroughly explained and understood.



THIS IS DIAGRAMATIC ANIMATION** in which diagrams and charts explain the relation of elements in a formula or show comparisons.

*Courtesy Caterpillar Tractor Co.

**Courtesy Kurt H. Ross.

(Above) Scenes from "Mind Over Motor" typical Zurich safety subject.

THE INSURANCE AGENT TURNS PUBLIC SERVANT

A NEW PHILOSOPHY IN SAFETY EDUCATION GIVES DOUBLE SERVICE TO EMPLOYER AND EMPLOYEE

BUSINESS can succeed and endure only as a public service. The American System cannot survive if it is built solely on the foundation of private profit, solely on the basis of financial return to stockholders and management.

Realizing that every business that benefits from the American way of life must accept its share of responsibility for preserving this system, Zurich—more than three years ago—assigned one executive to devote his entire time to finding the answer to one question: "How can Zurich improve its service to the American Public and to American Business?"

The answer, still in the process of development and expansion, was found in Zurich's "Safety Zone Insurance Service," in which slide films play an important role. Films are, in fact, the keystone of an arch of public service in which every practical means of employee education has its part.

It was obvious from the first that Zurich, as a casualty insurance company, could serve employers, employees, and the public alike by devoting its resources to helping reduce the tremendous toll of life, money and time taken by avoidable accidents.

Insurance men know that only two percent of all industrial "accidents" are un-preventable.

Ten percent of the accidents result from unsafe equipment, lack of proper safeguards which management might undertake to protect employees. Employers, safety associations, and the safety engineering departments of great casualty insurance companies are doing an excellent job of eliminaitng these so-called "management hazards".

Businessmen almost always overlook, however, the fact that fully 88 percent of all accidents are caused by employees themselves, have their origin in a faulty mental condition or in the lack of proper supervision or education.

Workmen's compensation, paid by an insurance company, can never equal full pay. No settlement check can ever compensate fully for loss of life, for pain, or for mental distress to an employee's family. Today it is especially obvious that payment of indemnity, as provided in an insurance policy, can never replace the precious "man hours" lost to national defense by accidents, mistakes, and spoilage that hinders the maximum utilization of industry's tools and other resources.

It is in the reduction of these unnecessary accidents—the 88 percent caused by improper mental attitudes or carelessness on the part of the individual employees, at work or away—that Zurich has found its unique opportunity for public service through the creation of Safety Zone Insurance Service.

This service is a completely integrated program of safety education and industrial relations, offered free to Zurich clients, through its agents and producers, which stimulates individual employees to train for lives of greater individual success. The program is based on the known fact that what a man does at work is a by-product of what he does away from the job.

It recognizes that a worker is four times more liable to be disabled away from work than on the job. Therefore it is based entirely on the worker's own self-interest, his social (or gregarious) instinct, his natural desire to feel important and to accept responsibility when it is offered him. It has been developed, is still being improved, with the cooperation of a group of outstanding authorities on the various problems of human behavior and opinion building that were faced in the solution of the basic objective, accident prevention.

The success of their work is seen in these cases, selected at random from Zurich's files:

—One company had developed a 155 percent loss experience on

MR. NEVILLE PILLING

* * *

Field reports indicated unusual audience interest and response to the new "Safety Zone Insurance Service" slide films produced by MacDonald Productions, Chicago, for the Zurich General Accident and Liability Insurance Company, Ltd. So BUSINESS SCREEN interviewed alert, young, far-seeing Neville Pilling, United States manager of Zurich. The resulting story discloses that Zurich's successful slide films are based on a public relations philosophy of unusual depth.

THE EDITOR.

AUDIENCES FROM EVERY WALK OF LIFE attend meetings—(below) employees of a San Antonio drug chain.

An Auburn (New York) packing house group listens and learns at a Safety Zone Insurance Service safety session.

Retail grocery chain employees attend another educational group showing arranged by a Zurich

workmen's compensation insurance. After Safety Zone Insurance Service had been in operation for one year, the loss ratio was 48 per cent.

—The same assured's automobile loss ratio fell from 250 percent

to the unbelievably low figure of 31 per cent.

—An executiveof a large company said: "Our accident frequency has been reduced, but more important is the reduction of loss, spoilage and mistakes."

—In addition Zurich's agents have been able to hold or regain large blocs of business against cut price competition because clients were thoroughly sold that everybody profits — employer, employee, family, and insurance company, when the Safety Zone plan is introduced.

Truly a remarkable record in safety education, in public relations, and in sales promotion.

Many industrial education programs fail because employees give them "mental razzberries", say to themselves, "This is good for the boss, but why should I be interested?" The Safety Zone Program succeeds because its slidefilms are produced entirely from the viewpoint of the employee and his family, because they show how he can benefit, earn more, enjoy life more, by keeping in "The Safety Zone" throughout the day and evening—right around the clock.

The nine slide films produced to date by MacDonald Productions form the spearhead of a program of industrial relations and safety education that includes meeting announcement posters, accident-recording calendars, buttons, awards, follow-up folders that keep alive the principles stressed in the films, and souvenir "good fortune" coins that constantly remind employees to "Stay in the Safety Zone". None of the material carries the name of Zurich. None carries the name of the employer. Every program is sponsored by a "Safety Zone Committee" set up and administered democratically by the employees themselves. The Zurich agent enters only as an adviser, helping the employees in planning and conducting their own Safety Zone meetings.

The importance of this goodwill cannot be overstressed, however, when you realize that Safety Zone slide films are eagerly requested by Boy Scout Groups, Kiwanis and Rotary Clubs, Parent Teacher Associations, Schools, even Labor Unions. These showings help the local agent become widely and favorably known as a public servant, not as an irritating insurance "peddler". An additional bonus to Zurich agents has been the friendship of employees who have liked the Safety Zone slide films so much that they have voluntarily taken their personal insurance problems to the Zurich agents who helped them conduct their meetings.

The reduction of accident frequency and the creation of new business have been important results of the Safety Zone Insurance Service. An even greater by-product, however, has been the building of a strong, cooperative attitude between employers and employees—helping educate employees to live for success, to develop safety habits at work and away, all around the clock.

It is in this building of a strong moral outlook, in developing attitudes of success and loyalty instead of defeatism and hatred, that business films can do an outstanding job for defense of democracy!

by Neville Pilling, U. S. Mgr., Zurich Insurance Company

(Below) Omaha (Nebr.) executives and employees learn correct safety procedure. (Right, top) Reminder outlines are provided at each program. (At right) Recent employee and executive audiences ranged from laundry workers to film service men.

Why Buy a TOPSY?

Successful slidefilms are not Topsies—they don't "just grow." They demand a special technique; one that combines top flight merchandizing with brilliant writing of dramatic quality. Brilliant direction of photography and production further fortifies the well-told sales story.

★ ★ ★

But when your slidefilm is projected is it still a Topsy? Does it lack that important factor for success—brilliance on the screen? Brilliance of the screen image is a direct result of excellent laboratory work with excellent pictures. It extends from the cameraman, skilled in a specialized form of photography, to expert reproduction of his pictures by a laboratory fully equipped and a staff qualified to give you the *best* in slidefilms.

★ ★ ★

Behind the brilliant results in dollar returns and the brilliance on the screen of slidefilms produced by Burton Holmes Films, Inc., lie brilliant writing, brilliant photography and brilliant processing. They are reasons why—

BURTON HOLMES FILMS GET RESULTS

48 Years of Successful Showmanship

BURTON HOLMES FILMS, INC.

PRODUCERS OF MOTION PICTURES AND SLIDEFILMS FOR INDUSTRY

7510 North Ashland Avenue • Chicago • Telephone ROGers Park 5056

A FREE INFORMATION SERVICE FOR READERS

Address your inquiries concerning film production, distribution and equipment to the Screen Service Bureau of BUSINESS SCREEN, *20 North Wacker Drive, Chicago, Illinois.*

IN *the* DISTRIBUTION FIELD

♦ On August 1, the YMCA Motion Bureau's new exchange in Dallas, Texas will open. This move was made to meet the heavy demand for its industrial pictures in the rapidly developing Southwest area.

In 1911, Southern cotton mill workers saw in their Y. M. C. A.'s motion pictures of French and Spanish workmen at various occupations, and asked to see what the American workmen did and how they did it. To meet this challenge the Y. M. C. A. organized its first motion picture service. In 1924, it opened its Chicago exchange and, in 1937, a San Francisco branch.

Several hundred industries have used this service from time to time Today, more than fifty of the leading industries are releasing their publicity and consumer sales promotion pictures through the Bureau. Statistics show that more than 40,000,000 people attended in 1940.

More than 12,000 organizations looked to the Y. M. C. A.'s service last year for regular programs. In spite of the fact that the Bureau shipped 152,000 reels in 1940, it was able to serve only about 62% of the demands made upon it.

Modern's Western Outlet

Allied Film Exhibitors, Inc., has taken over the western franchise of Modern Talking Picture Service in the states of California, Oregon, Washington and Nevada, and on June 1 consolidated its offices with that of its Los Angeles licensee, Standard Talking Film Service. Quarters are now located on "film row," at 1963 South Vermont Avenue, Los Angeles.

Allied's licensee in Seattle, Motion Picture Service, at 5514 University Way, assumes Modern's activities for the state of Washington under the new setup, and likewise Moore's Projection Service, 210 Fitzpatrick Building, Portland, becomes the licensee for Oregon.

♦ The latest achievement in "sound trucks", a masterpiece of ingenuity which should receive a nod of approbation from anti-noise sponsors everywhere has just been introduced by King Cole's Sound Service, Inc., New York City.

Light & Color vs. Sound

It consists of a revolving crystal globe mounted atop a gayly painted red-white-and-blue truck, with 10 colored spotlights and two specially constructed airport spotlights all focused on the turning sphere, producing a rainbow effect of constantly changing bright hues similar to those used on dance floors. The colored spotlights have a capacity of 100,000 candle power and the airport spotlights are 1,000 watts each. Electricity is produced by a gasoline driven generator within the panel body and exhausted through the floor of the truck with the use of a Maxim silencer.

In large cities where the din of traffic and other activities has increased to nerve-wracking proportion, this new device comes as a welcome answer to many advertisers who have been depending on sound trucks, enabling them to cooperate with the civil authorities in the supression of noise without sacrificing the effectivness of their own advertising," it is noted by George H. Cole, president of the sound service.

Sound Effects in Daytime

"While the lighted crystal globe is restricted to night advertising for its best results," Mr. Cole said, "the same truck can be utilized during the daylight hours as a sound truck, equipped with phonograph records and speaking apparatus, in places where existing conditions do not make this form of attention-getter prohibitive. Where desired, light and sound units may be used simultaneously and for use at county fairs and similar gatherings a portable platform is provided."

Slide-O-Matic

FOR SLIDE AND SLIDEFILM PROJECTION

A Silent Cue eliminates recorded gong or squeak. With automatic projector, slide and slidefilm changing is fully automatic.

An Inaudible Impulse ON THE RECORD DOES THE WORK

EDUCATIONAL RECORDERS, Inc.
171 S. Los Robles Ave. -:- Pasadena, Calif.

SCENES THAT NEVER FADE!

Definition added . . . fading, bleeding, sweating and rotting prevented . . . sprocket tension reduced . . . renews old film, preserves new. Once processed, no waxing is needed. *Five times the life of your film at a very small cost* — think what you *save!* Write for full details, proof, and price schedule.

O'SULLIVAN FILM PROCESS
5184 SANTA MONICA BOULEVARD
HOLLYWOOD, CALIFORNIA

BETTER AND MORE

What? Showings, of course, when you ship releases at RAILWAY EXPRESS *extra* speed. It means better and surer deliveries, at reasonable rates. For super-speed use AIR EXPRESS — 3 miles a minute. For service, phone

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

U. S. NAVY SELECTS DeVRY

Official U. S. Navy Photo

DeVRY SOUND PROJECTORS ARE UNCLE SAM'S CHOICE FOR OVER 300 INSTALLATIONS

As America prepares in the "all out" tasks of National Defense, Navy's huge program of ship and shore base construction calls for the installation of more than three hundred DeVry 35mm semi-portable sound projectors, selected after rigorous tests. For the entertainment and instruction of the men who man our first line of defense, motion pictures will play the leading role and to DeVry craftsmen has been assigned the task of providing precision-smooth theatre quality performance under all conditions of peace and war. Sea duty, from the Arctic to the Tropics—salt air, stormy weather, and the mighty tremors of a man-of-war in action are typical problems that have been met by the selection of this proven, dependable equipment. Wherever duty calls, DeVry is ready to do its part.

★ In the air—another important DeVry contribution to national defense is the special DeVry Camera unit — utilized for critical flight testing.

★ On land—as well as on the sea and in the air—DeVry precision-built motion picture equipment serves many other branches of the nation's armed services.

On the Home Front . .

IN THE FACTORY, OFFICE AND IN THE FIELD, FILM USERS PREFER

DE VRY

16 MM SOUND PROJECTION

DeVry 16mm sound projectors offer the finest in screen performance and sound . . . are designed and engineered by the same skilled technicians now building Navy's 35mm units. DeVry 16mm projectors are the preferred choice of International Harvester, Allis-Chalmers, Ford, Firestone, Goodrich—many other industrial leaders and schools everywhere.

DeVry 16mm "Interpreter"

The new DE VRY 35 mm Semi-Portable Sound Projector, as supplied to the U. S. Navy.

(Illuminants and amplification systems included).

Features a new patented projection mechanism that is unmatched for simplicity of design, smoothness of operation and its watch-like precision workmanship—the same fine craftsmanship that has been the DeVry creed for nearly three decades.
Unsurpassed in high fidelity sound reproduction and brilliant, snow-white rock steady pictures. Sound Head built directly into picture mechanism plate —assures miscroscopic synchronization of sound track and image. Write for complete specifications, prices.

Motion Picture Sound Equipment — DeVry Chicago — Symbol of Quality

Estab. 1913

DeVRY CORPORATION

1111 ARMITAGE AVE. CHICAGO, ILLINOIS

• NEW YORK • CHICAGO • HOLLYWOOD

TRAVEL AMERICA

A REPORT ON THE USE OF FILMS IN TRAVEL PROMOTION

● EARLY RETURNS from a mail survey made recently among users of film promotion in the travel field reveal the amazing growth in popularity of Kodachrome. In contrast to increasing production and many new sponsors was the scarcity of prints available. Several sponsors filing survey returns requested that their subjects *not* be listed because of inability to supply audience requests! But on the whole, the outlook is bright—and adult audiences plentiful for the many aggressive users who are turning films into one of the strongest weapons in their promotional arsenal. A good number of these reports are presented herewith: others will be seen in these pages next month.

Oregon State in Kodachrome

—shown nationally to adult groups

♦ THE NEW OREGON TRAIL (*a 2-reel—800 foot subject in Kodachrome 16 mm—voice and musical background*) covers the high spot scenic and recreational attractions of Oregon—Crater Lake, the Oregon Caves, Cascade mountain-lake region, Wallowa mountains, the Oregon coast, fishing, Portland Rose Festival, State Parks, Columbia River Highway, Pendleton Round Up, Astoria Regatta—these are but a few items that have been assembled into this film.

The film is cut short and fast, which adds to its interest and tempo. There are no points where one waits to see what comes next. It is devoid of advertising — other than it creates an interest to see Oregon in the person viewing it. The film was photographed by Ralph Gifford, photographer for the Oregon State Highway department. It was organized and cut by Harold B. Say, director of the Travel & Information department of the Oregon State Highway commission.

The film is distributed by Castle Films, Inc.; also by the Oregon State Highway department direct. By instructions from the owner, the Oregon State Highway department, it is sent only to adult audiences, primarily of service clubs, travel groups, and sportsmen's clubs.

OREGON STATE SHOWN IN KODACHROME features these summer skiiers hiking up Mt. Hood to new snow (Oregon State Highway Department film).

Illinois Central Minimizes Ads

—A. W. Eckstein, Advertising Agent

♦ VIGNETTES OF NEW ORLEANS AND THE MISSISSIPPI GOLF COAST is a 16 mm Kodachrome film 856 feet in length.

One of the things (so we have been told by the people who have seen the production) that is so unusual is the absence of Illinois Central advertising. The only credit is at the opening—"Presented by the Illinois Central Railroad." At the close our trademark is shown. This is exactly what we wish to accomplish to create acceptance in places where other advertising films are objectionable.

The picture opens up in the French Quarter of New Orleans (not a railroad train is shown in the whole production) showing Jackson Square, The Cabildo, Presbytere, St. Louis Cathedral, Pontalba Apartments, French Market, lacy balconies, wrought ironwork—Modern New Orleans—Huey Long Bridge—Charity Hospital—unloading of banana and coffee boats — birdseye and wormseye view of Canal Street—(the widest street in the world)—all sports, track meet — tennis — golf — sailing on Lake Ponchartrain — bathing — horseback riding on the levees. Then to the Mississippi Gulf Coast showing Beavoir, the home of Jefferson Davis, the drive along the sea-wall and some of the homes — Biloxi Lighthouse—and the last 100 feet are devoted to deep sea fishing.

On February 2, 1941, we placed in circulation another 16 mm Kodachrome picture 956 ft. in length—MEXICO ROMANTICO—Photograph O. Barona. Continuity Pancho Scanlan — Narrated by Jean Paul King, N.B.C. announcer from New York —Recorded by Castle Films. This picture, too, contains the minimum of railroad propaganda. We have been told that it is the finest Mexico travel picture in circulation. This production opens in Mexico City with the Zocolo—Chapultepec Park on Sunday with Charros—Modern Mexico City—Bull Fight—Xochimilco—Taxco Market—Native Indian Dances — Fortin — Cordoba —and finishes up at Acapulco.

Alaska Railroad's Color Film

—produced by Harold W. Snell

♦ The Alaska Railroad has produced a silent film 1700 feet in length, 16 millimeter and entirely in Kodachrome. The pictures were taken on several trips to, from and in Alaska and cover approximately 20,000 miles of travel. They show the trip from Seattle through the inside channel with scenes at the coastal port cities on the way to Seward. Also down the Yukon River with scenes taken from its headwaters to very near its mouth. Also from Seattle into Bering Sea through Bering Straits and to Point Barrow. There are portions of the film which were taken from airplanes and the same portions are shown also from land or sea. The film is not loaned but is used in connection with a lecture given by Mr. Snell.

Scenic Denver & Rio Grande
—films shown by representatives

♦ Rails to Rainbow's End (1941) is a three-reel sound film in natural color picturing the Rio Grande trip from Denver to Salt Lake City via Colorado Springs, the Pikes Peak Region, and the Royal Gorge, with return via the Moffat Tunnel Scenic Shortcut along the Colorado River. Interspersed are numerous interesting side trips to such spots as the Gunnison River, famed for its trout fishing, Colorado National Monument near Grand Junction, and Mesa Verde National Park, enclosing the largest group and best preserved of all prehistoric ruins in America. This film, requiring 32 minutes for showing, is narrated by Alois Havrilla, and carries a musical background of unusual excellence.

ACE LINE MOTION PICTURES present South Amer- in all its romantic charm and beauty. Ten subjects listed, many in color and sound.

Desert Empire is a three-reel black-and-white sound film portraying industrial and recreational advantages found in Rio Grande territory in Utah. Treated in dramatic fashion, this motion picture shows the development of irrigation in Utah, completely pictures the operation of the Bingham Mine of the Utah Copper Company, largest open-cut copper mine in the world, and portrays the scenic wonders of Salt Lake City, with special emphasis on the Mormon Temple Grounds. This film, requiring 32 minutes for showing, is narrated by Don Wilson, and carries extremely effective musical and sound effects background.

ONG THE DENVER & RIO GRANDE railroad are turesque glimpses like these—now captured in Koda- ome motion pictures.

Magic Beneath the Clouds is a three-reel black-and-white sound film portraying the scenic wonders of the entire Pikes Peak Region, including such famous spots as Garden of the Gods, Summit of Pikes Peak (14,110 ft.), Cave of the Winds, Broadmoor, Will Rogers Shrine of the Sun, Cripple Creek, Seven Falls, World's Highest Bridge, and Royal Gorge. The film is narrated by Don Wilson, and has an excellent musical background.

Trailways to the Sky (1941) is a three-reel 16 mm sound film in natural color picturing the routes of Rio Grande Motor Way in Colorado and Utah.

Wisconsin Conservation Films
—resources & recreational subjects

♦ The Wisconsin Conservation Department has attempted to organize a film library of subjects designed to effect a better understanding of the aims and accomplishments of this department. It believes every citizen should know more about forest production and protection, bird and animal habits, fish propagation and other subjects of a similar nature, since these activities insure the future of the country's natural resources.

There are also prepared scenic and recreational films showing Wisconsin's fine fishing waters, state parks, canoe trips and winter sports. These reels are of interest to citizens of the state as well as the tourist public from other sections interested in vacation areas.

The films are only distributed from the Photographic Section, Wisconsin Conservation Department, State Office Building, Madison, Wisconsin, and the only expense is transportation both ways.

Colorado—Ideal Vacationland
—presented in glorious color films

♦ Colorado — Vacationland Supreme is a 16 mm. Kodachrome (both sound and silent versions) film. It is available in 1800 foot length (sound) or a silent version of 2400 feet. The opening scene shows Rocky Mountain Rocket of Rock Island Lines leaving LaSalle Station, Chicago, enroute to Colorado, followed by various interior shots of the train. In Denver: State Capitol, Denver Civic Center, and Cheesman Park are included. Next are shown Red Rocks Park; view of rock formations and Pueblo; view of twin rock formation; Elk in Cody Park, Buffalo, near Lookout Mountain, Buffalo Bill's grave, Echo Lake Hotel, all near Denver. Other scenes include: Pike's Peak by train and auto, Tower atop Pike's Peak and final views show sunset from Pike's Peak and rear view of departing Rocket. Film may be obtained on application to T. J. O'Shaughnessy, Rock Island Lines, Room 917, LaSalle St. Station, Chicago.

THE MAJESTY OF AMERICA'S NATIONAL PARKS is realized in the Great Northern Railway films of William S. Yale, Cinematographer, whose pictorial masterpieces are among the finest in this field of travel promotion.

Great Northern's Pictures
—rate as works of cinema art

♦ The Great Northern Railway at the present time lists seven sound films which were photographed in full color on Kodachrome. The names of the seven subjects are listed in the order in which they were produced:

Scenic Way West (44 *minutes*). Depicts the trip from Chicago over the line of the Great Northern Railway to the Coast and to California and Canada.

Vacation Adventureland (33 *minutes*). A trip in Glacier Park over the regular highways and gives a good idea of the average trips for tourists in Glacier Park.

The North Circle Trail (38 *minutes*). A five-day saddle horse trip into the mountainous country of Glacier Park with a party of horse-back riders showing the fun and adventures in trail riding in Glacier Park.

Guardians of Gunsight (17 *minutes*). A saddle horse trip over Gunsight Pass and has many close-ups of the Rocky Mountain goat that inhabit the Sperry glacier area of Glacier Park. Some of the closest color films on mountain goats are in this film.

Trout Fishing in Glacier Park (20 *minutes*). The fishing for trout in the lakes and streams of the northern part of Glacier Park, and also on the north fork of the Flathead River in Montana which is the western boundary of Glacier Park.

The Magic Valley (22 *minutes*). This industrial film shows the industry of the Wenatchee Valley where a major portion of the world's apple crop is grown, telling the story of the apple from apple blossoms to the finished box of apples on their way to the markets of the world.

In All the World (34 *minutes*). This is a new film on glorious Glacier Park which shows what everyone can do on a vacation in the Rocky Mountains.

A letter from the Company states: We have sound projectors in Chicago, New York and San Francisco ticket offices. These offices will gladly put on a show and will present any one of these films to an interested audience of at least 50 people or more. We also have sound projection equipment in our home office, and every winter we tour the United States putting on deluxe presentations of our latest pictures for service clubs, travel organizations and schools and colleges. We do not loan sound prints as a usual practice, as the chance of damaging the film is too great. However, if we know the equipment and the people who will show the film we will ship film. (OVER)

NORTH CAROLINA and the romantic South in a new film (see next page).

BUSINESS SCREEN REPORTS ON RECENT TRAVEL FILM PRODUCTION

Sponsor	Latest Subject	Technical Description			
Alaska Railroad	"Alaska by Water, Rail, Air"	Kodachrome	Silent	16mm	1700 ft.
Baltimore & Ohio R. R.	"Washington, Shrine of American Patriotism"	B & W	Sound	16mm*	800 ft.
British Columbia	"Beautiful British Columbia"	B & W	Sound	16mm 35mm	400 ft. 1000 ft.
Canadian National R. R.	"Canadian Rockies Holiday"**	Kodachrome	Sound	16mm	1400 ft.
Canadian Pacific R. R.	"Coast to Coast"**	Kodachrome	Sound	16mm	1200 ft.
Chicago & Northwestern R. R.	"Library of Wisconsin resort and resources films"	Color and B & W	Sound Silent	16mm	
Commonwealth of Pennsylvania	"Travelcade"	Kodachrome	S & S	16mm	1000 ft.
Denver & Rio Grande Western R. R.	"Rails to Rainbow's End"**	Kodachrome	Sound	16mm	1200 ft.
Grace Lines	"South America—Ancient & Modern"**	B & W	S & S	16mm 35mm	1600 ft. 3000 ft.
Great Northern Railway	"In All the World"**	Kodachrome	Sound	16mm	1270 ft.
Greyhound Lines	"This Amazing America"**	Technicolor	Sound	16mm 35mm	1200 ft. 3000 ft.
LaCrosse County (Wis.) Chamber of Commerce	"Scenic Sixteen"**	Kodachrome	Silent	16mm	400 ft.
Moore McCormack Lines	"Incredible Rio"**	Kodachrome	Sound	16mm	1300 ft.
National Park Bureau, Ottawa, Canada (Gov.)	Library of Silent and Sound Motion Pictures	Color and Black & White 16 and 35 mm.			
New Hampshire-Vermont Highway Depts.	"Highways of New Engalnd"	Cinecolor	Sound	16mm 35mm	400 ft. 1000 ft.
New Haven Railroad	"This Is New England"**	B & W	Sound	16mm 35mm	1800 ft. 3000 ft.
New Mexico State Tourist Bureau	"New Mexico—The Land of Enchantment"	Kodachrome	Silent	16mm	1400 ft.
Norfolk & Western R. R.	"The Power Behind the Nation"**	Kodachrome	Sound	16mm	1450 ft.
North Carolina, Dept. Conserv. & Develop.	"North Carolina, Variety Vacationland"	Kodachrome	Sound	16mm	800 ft.
Oregon State Highway Department	"The New Oregon Trail"**	Kodachrome	Sound	16mm	800 ft.
Rock Island Lines	"Colorado—Vacationland Supreme"	Kodachrome	S & S	16mm	1800 ft. (Sil. 2400 ft.
Santa Fe Railroad	Library of Sound & Sielnt Motion Pictures	Color and Black & White Subjects			
State of Wisconsin Conservation Dept.	Library of Sound & Sielnt Motion Pictures	Color and B & W	Sound Silent	16mm 35mm	400 ft. 1000 ft.
Swedish Travel Information Bureau	Library of 7 films on Modern Sweden	B & W	Sound	16mm	400 to 900 ft.

*Also in 35mm. **Has other films available.

Norfolk & Western Film

♦ *The Power Behind The Nation*, dramatic new color and sound feature motion picture produced by the Norfolk and Western Railway Company, tells the story of bituminous coal—production, transportation and uses—and its importance to the economic life of the nation.

The film is being shown to civic clubs' meetings, schools and colleges, traffic and coal industry gatherings, conventions and other interested groups. Educational as well as documentary in nature, the new movie has been given nation-wide distribution and has been described by critics as one of the most effective non-theatrical films produced.

The picture, which runs 38 minutes, is narrated by Bob Trout, well-known Columbia Broadcasting System news commentator. An experienced cameraman traveled more than 15,000 miles to get authentic shots of mines, tipples, trains, ships, factories, homes and cities—which combine to portray bituminous coal as *The Power Behind The Nation*. The film contains the first color movies ever taken inside a coal mine hundreds of feet below the surface of the earth.

North Carolina's Vacationland

♦ The Kodachrome sound film, *North Carolina, Variety Vacationland*, covers recreational, scenic and historical features of a state that is 490 miles long and rises from the coast, where the first English colony was planted on Roanoke Island, to the highest mountains east of the Mississippi.

The film opens with scenes from the symphonic drama, *The Lost Colony*, by Paul Green, the Pulitzer prize playwrite, which had its premiere five years ago on the 350th anniversary of the coming of the first English colonists and is now in its fifth season. From sand dunes and ancient wrecks, broad beaches and picturesque lighthouses along the 300-mile coast, the pictures take the audience inland through historic Edenton, tulip fields and peach orchards, golf, tennis and riding in the famed Sandhill winter resorts, and briefly to the Capital City, Raleigh, and the great universities at Chapel Hill and Duke.

Westward across the Piedmont plateau, pausing in the tobacco and textile empires, and into the Blue Ridge where Mt. Mitchell towers 6,684 feet, the picture story of North Carolina proceeds to its climax in the western resort area, highlighting beautiful waterfalls, Biltmore House, the finest estate in America, the Blue Ridge Parkway, Cherokee Indian Reservation, and the Great Smokies visited by more tourists than any other national park.

The film was presented to the State by Richard J. Reynolds of Winston-Salem. 20,000 miles of travel were necessary, and 8,000 feet of film were exposed.

Railroad Public Relations

♦ How science, research and teamwork keep the American railroads ready to handle America's commerce and moving steadily toward their objective of "more and better service at less cost" despite many obstacles, is the dramatic story told in *Behind the Scenes*, a sound slidefilm which railroads are now showing throughout the country.

The program is the sixth in a series of sound-slidefilms produced by Vocafilm for the Association of American Railroads to acquaint the public with the railroad industry and the important part that railroads play in the nation's economic life. It contains 186 photographs and drawings and runs about 25 minutes. The narrator is Jean Paul King, the popular radio and newsreel commentator.

Following a brief introduction showing the present day dependence of American industry and agriculture on efficient, economical and coordinated railroad transportation, the audience is taken back more than 100 years to the days when there were no railroads, and when people paid as much as four times the value of goods in freight costs.

"And then came the railroads, and cheaper transportation! New markets were created; customers were brought within reach of producers; new trails were blazed."

(Below) LOOKING OVER THE ROOFTOPS of Western North Carolina from the Clingman's Dome Parking Space in the heart of the Great Smoky Mountains National Park. The North Carolina film takes one on a dude ranch packtrip throught the Smokies. This picture shows the North Carolina terminus to the Blue Ridge Parkway, one of the highest paved roads in eastern America.

COMPLETE MODERN OFFICE FACILITIES AT CHICAGO'S BUSINESS CENTER

The convenient LOCATION of Twenty North Wacker is one outstanding reason why this superb modern office building is the preferred choice of so many national business leaders for their office headquarters in Chicago. At the gateway to Chicago's Loop business district and nearby financial, wholesale and shopping sections, Twenty North Wacker Drive has the additional LOCATION advantage of surface, bus and elevated lines at the door and several principal Chicago rail terminals within a few minutes walk. Office accommodations afford maximum light and air on eight sides with tower office suites far above the surrounding business structures. Service facilities are unexcelled with luxurious club floors, studio theatres, ample low-cost parking and unexcelled modern dining rooms for employees and executives. These and many similar advantages in addition to LOCATION, will afford added efficiency, comfort and economy for your own organization at Twenty North Wacker Drive.

Address all inquiries to the Office of the President, Mr. J. C. Thompson

AT THE CENTER OF CHICAGO BUSINESS • THE CIVIC OPERA BUILDING

20 NORTH WACKER DRIVE

"Think Carefully — Must You Be a Hollywood Star to Get Into the Movies?"

NO! Your product is already a star in its own field. Now it can take its place on the theatre screens of the nation —nearly 10,000 under agreement to Alexander. YOUR PRODUCT—your company can reserve preferred position before the eyes of millions of theatre patrons. Why not use the type of showmanship to be found only in the use of all-color, sound moving pictures to do that next big selling job for you?

We have arranged for the theatres and we have the organization for placing your movie-ads in any area you choose. Let us tell you about it!

ALEXANDER FILM CO.
COLORADO SPRINGS, COLORADO
Offices in NEW YORK • CHICAGO • DALLAS • ATLANTA • SAN FRANCISCO

HOLLYWOOD COLORFILM CORPORATION

Announces

that preparations are now complete for printing and processing 16mm sound prints in

Gasparcolor

FOR RICHNESS AND FAITHFUL COLOR REPRODUCTION
use three color

FOR ECONOMY AND PLEASING COLOR REPRODUCTION
use two color

Either color method assures you of uniformity, permanency, and transparency in color, of the highest quality, from your *original negatives* or *Kodachrome* subjects, at prices you can afford to pay—plus speedy delivery.

Slide Films in both 2 or 3 Colors

Phone, write, or wire

HOLLYWOOD COLORFILM CORPORATION
230 West Olive Avenue - - - Burbank, California
Phone: Charleston 6-6477

NEW EQUIPMENT
PRODUCTION • PROJECTION

♦ INTERNATIONAL Mutoscope Reel Company has announced a new type of self-contained projector for commercialized sound films. This new machine will facilitate the screening of sales and commercial sound films in sales rooms, branch offices, department stores, conventions etc. This new motion picture projector offers several unique advantages in one self-contained unit.

Employing the latest R. C. A. projector and sound system together with a continuous automatic reel it will handle up to 1200 feet of 16mm sound film. Operation is completely automatic. It is started by push-button and the machine stops at any pre-determined point by notching the film.

A motor driven humidifier in conjunction with filtered air insures long life to the film. The cabinet is completely sound-proofed. A 17 by 22 plastic screen produces an excellent image from any viewing angle. The cabinet is 71 inches high and 33 inches deep. It is made of walnut and is solidly built to withstand rough handling.

Address inquiries concerning this and similar equipment to Screen Service Bureau, 20 North Wacker Drive, Chicago. There is no obligation.

Honor H. A. DeVry

♦ THE innumerable friends of the late Herman A. DeVry, pioneer motion picture projector inventor, engineer and founder of the DeVry Corporation, will be delighted to learn that on June 2, 1941, a posthumous honor in the form of a Doctor of Science Degree was conferred upon him by Lincoln Memorial University, Harrogate, Tennessee. Mr. DeVry was accorded this high honor in recognition of his distinguished service in the field of science and invention and for his pioneering in the realm of Visual Education.

Accepting the recognition in his honor were Mrs. Ida B. DeVry, widow, Mrs. Emma Carlson, daughter, and Mr. E. B. DeVry, son.

New B & H Lenses

● Rounding out the Filmo line of Faster, fine quality, 16 mm. projection lenses of the longer focal lengths, Bell & Howell announces new "Incre-Lite" 2½-inch F 1.65 and 4-inch F 2.5 projection lenses. Bell & Howell state that these new lenses not only provide greater brilliance, but that they also maintain the high optical quality for which the slower lenses were noted. Thus, pictures can be thrown great distances with new brilliance and with sharp picture definition.

The new 2½-inch F 1.65 lens is said to be 40 per cent faster than the 2½-inch F 1.9 lens, and is especially adapted to take full advantage of the violet and ultra-violet end of the spectrum available in the arc-generated light of the Filmoarc. The new lens is equally efficient mounted on any Filmo projector.

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Very reasonable—1937 model DeVry 35 mm. sound recording camera for single or double system. In A-1 condition, complete with tripod, amplifier, microphone, and accessories. Write R. P. Hogan, Room 1674, 35 E. Wacker Dr., Chicago, or phone State 2100.

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Modern Design for Modern Selling

Fortify your field forces with equipment engineered to cope with present day problems.

New ease of operation, light weight, compactness, tonal quality, and a score of other improvements. And important, too, is the continued low selling price.

Make no further equipment commitments until you have taken Radiad equipment up with your film producer or equipment dealer.

Or write directly to Radiad Service for complete information.

154 E. ERIE ST. • CHICAGO

RADIAD Service

PERSONALITIES IN THE NEWS

● One of the commercial film industry's best known personalities, Mr. John Strickler, who for over twenty years was an executive of the Jam Handy Organization in Detroit is no longer with that firm but is now associated with the Motion Picture Engineering Company, Detroit, where he is Vice-President. The firm specializes in the design and manufacture of motion picture projection equipment and other special display apparatus. In this work Mr. Strickler's professional engineering background is an invaluable asset to his firm's extensive industrial film clientele.

Opens St. Louis Office

♦ Associated Sales Company, of Detroit, has just announced the opening of a St. Louis office. The office, located in the Shell Building, will be under the direction of J. E. Jury.

Mr. Jury is also president of the firm, Business Collaborators, Inc., of St. Louis, who specialize in the production of industrial educational literature. Besides managing the St. Louis Office and handling the contact work in that area, Mr. Jury will assist the creative and technical staff of Associated in Detroit.

Associated also announces the appointment of J. A. Middlewood to the contact staff of the Detroit office. Mr. Middlewood, formerly head of the film department of the Ford Motor Company, brings to Associated a wide background of experience in sales promotion and sales training of all types as well as his knowledge of motion picture and slidefilm planning and production.

Roquemore Opens in Buffalo

♦ Everett E. Roquemore, producer of commercial and educational slidefilms and motion pictures, recently established eastern headquarters at 425 Elmwood Ave., Buffalo, N. Y., under the name of Roquemore Films.

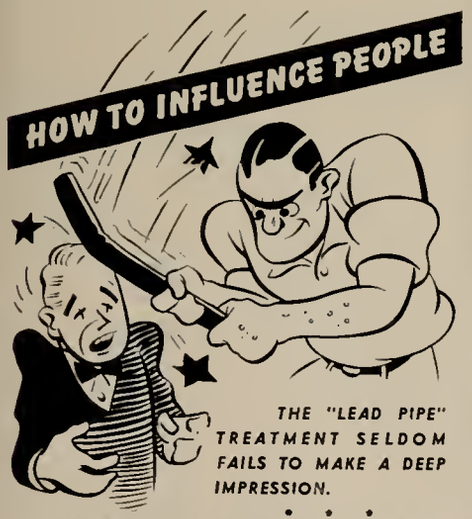
Mr. Roquemore will divide his time between the Buffalo and Chicago areas his midwestern headquarters being located at 127 Keystone Ave., River Forest, Ill., a suburb of Chicago, where his business was formerly conducted under the name of The Everett Co. During his many years of expeirence, as director of sales and advertising for several large national corporations, Mr. Roquemore supervised production and use of numerous films which produced outstanding results in the field. He also writes radio scripts.

Travel Prevue

♦ Guests in the Photo and Sound, Inc. Little Theater in San Francisco recently were executives of the Denver and Rio Grande Railroad. Mr. J. E. Courtney, Assistant Traffic Manager of the railroad in San Francisco, C. J. Harbeke, General Agent, together with Ray DeGuire, the City Passenger Agent, and their local freight agents, H. E. Jarman and Everett Nelson, previewed the line's newest natural color film *Rainbow's End*.

Joins Springer

♦ Henry Clay Gipson has joined the staff of Springer Pictures and will divide his time between New York and Detroit offices. He will serve as agency contact man on motion pictures and will promote his new process for color slide films which, it is expected, will cut the cost of this medium considerably.



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TO SELECTED AUDIENCES

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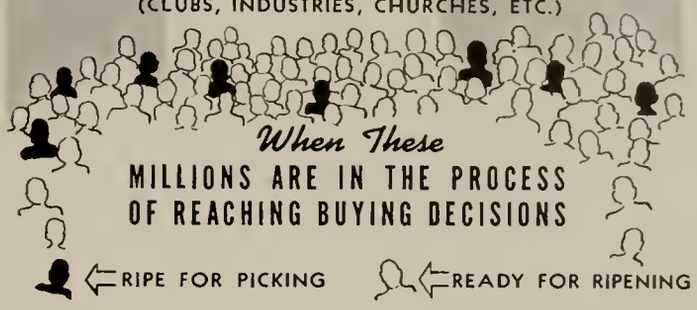

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INSIST ON FIBERBILT SHIPPING CASES
TRADE FIBERBILT MARK SHIPPING CASE
THEY PROTECT 16MM REELS AND FILM WHILE IN TRANSIT

PROJECTORS *in* DEFENSE

(Continued from Page Fourteen)

ment of Commerce, over 100 major offices; Weather Bureau, 315 major offices; Interior Department, several thousand outlets; Labor Department, several hundred outlets.

The State Department is acquiring projector equipment for all its 19 Embassies and Legations in Central and South America, and proposes to place similar equipment in the principal Consulates, to show films demonstrating places, people and things in North America of interest in Latin America. Along the same line, the Coast Guard, some of whose specially equipped ships cruise from one end of Latin America to the other, will carry projector equipment.

The Air Corps (with over 1,500 units), the CCC, CAA and Civilian Pilot Training schools and a great many similar agencies including the Army and Navy mechanical training classrooms are well-equipped with the familiar silent filmstrip projector and firm believers in this simple and efficient means of training.

It is assumed here that LaGuardia's USO morale agency will make large use of projectors. In World War 1, you may remember, we had the vast Army of speakers who appeared everywhere at the slightest provocation and spoke for three minutes. It is expected the film and the projector will take their place in this World War. These substitutes are available almost in every hall, in most churches, schools, factories, and at all assemblies where people gather. Already Carlton Duffus and his associates of the Treasury in company with the publicity agencies of the Post Office and other great Government departments, are using the film and the projector to sell Defense Bonds and Defense Stamps.

Editor's Note: The need for a defense film program is plain to forsee. As usual the totalitarians have taken a leaf from the familiar American book of originality and have made outstanding use of visual training methods. German schools alone possess 40,000 sound projector units (more than four times our own present total) and the armed forces have ranked the photographer and the projectionist with the first line troops. In our defensive preparations, education of the public as well as the armed services will call forth these most effective weapons of audio-visual instruction. It remains for those who can use them to employ them efficiently and to those in the commercial and educational film world who understand the medium to help assure their efficient use in the interests of defense.

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ALL THE WAY...
Why rush with production and lose time on deliveries? To keep your momentum climbing use RAILWAY EXPRESS and speed up your speed *all the way*. Nationwide. Low rates. For super-speed use AIR EXPRESS. To bring the service, phone us.
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EXHIBITORS OF 16MM. INDUSTRIAL AND PUBLIC RELATIONS FILMS.
56 exchanges serving 250 communities in the Western Trading Area.
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New England States —

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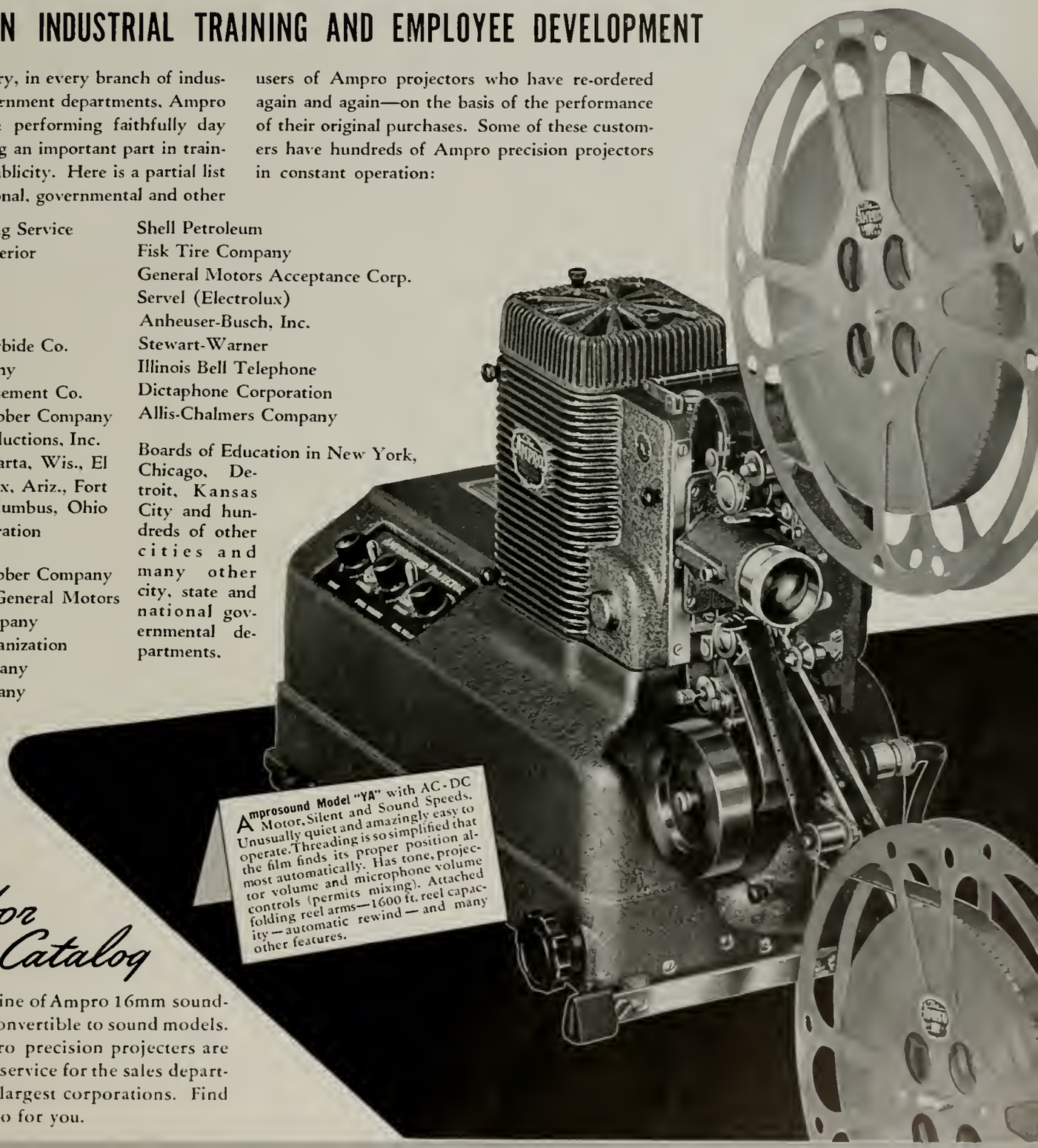
All over the country, in every branch of industry and in many government departments, Ampro sound projectors are performing faithfully day after day—performing an important part in training, education and publicity. Here is a partial list of industrial, educational, governmental and other users of Ampro projectors who have re-ordered again and again—on the basis of the performance of their original purchases. Some of these customers have hundreds of Ampro precision projectors in constant operation:

U. S. Navy Recruiting Service
U. S. Dept. of the Interior
Wright Air Field
Collins and Aikman
Barrett Company
Union Carbon & Carbide Co.
Kraft Cheese Company
Keystone State Amusement Co.
General Tire and Rubber Company
Wilding Picture Productions, Inc.
C.C.C. Camps in Sparta, Wis., El Paso, Tex., Phoenix, Ariz., Fort Bragg, N. C., Columbus, Ohio
Ideal Pictures Corporation
American Air Lines
Firestone Tire & Rubber Company
Frigidaire Division, General Motors
General Electric Company
The Jam Handy Organization
Massey Harris Company
Mead-Johnson Company
Shell Petroleum
Fisk Tire Company
General Motors Acceptance Corp.
Servel (Electrolux)
Anheuser-Busch, Inc.
Stewart-Warner
Illinois Bell Telephone
Dictaphone Corporation
Allis-Chalmers Company

Boards of Education in New York, Chicago, Detroit, Kansas City and hundreds of other cities and many other city, state and national governmental departments.



Amprosound Model "YA" with AC-DC Motor, Silent and Sound Speeds. Unusually quiet and amazingly easy to operate. Threading is so simplified that the film finds its proper position almost automatically. Has tone, projector volume and microphone volume controls (permits mixing). Attached folding reel arms—1600 ft. reel capacity—automatic rewind—and many other features.

Send for Ampro Catalog

Showing complete line of Ampro 16mm sound-on-film, silent, and convertible to sound models. Thousands of Ampro precision projecters are rendering splendid service for the sales departments of America's largest corporations. Find out what they can do for you.

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Please send me new Ampro Catalog. I am particularly interested in:
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"Reflecting Our Confidence in the Future of America"

One of the best ways to assure the success of an advertising campaign is to make certain the retail trade understands it,—the purpose and the strategy back of it.

The officers of the Anheuser-Busch, Inc. conceived a constructive, long-range advertising plan. Then they put their basic thinking into a talking picture, "Reflecting Our Confidence in the Future of America."

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230 N. Michigan Boulevard
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Business Screen

THE MAGAZINE OF COMMERCIAL AND EDUCATIONAL FILMS

No 7

IN THIS ISSUE: INFORMATION VS PROPAGANDA; FILMS PLAY VITAL NEW ROLES IN DEFENSE

VOLUME THREE • 1941 • SINGLE COPY FIFTY CENTS

A FREE HAND

NEW lightings, new camera angles enliven today's screen productions. Complete confidence in the wide latitude and unvarying uniformity of Eastman negative films encourages directors and cameramen to take full advantage of every dramatic situation. Eastman Kodak Company, Rochester, N. Y.

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for general studio use

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While we are devoting part of our efforts to promoting and producing vocational training films to speed defense, we are also helping a number of large business organizations prepare for all-out competition in the years ahead

—By devising long-range *training* programs, to keep far-flung sales and dealer organizations ready to do a top-flight selling job whenever the signal flashes.

—By promoting long-range *educational* programs, to create a better understanding on the part of high school and college students (and their parents) of the many benefits which come to them as a result of the specific services of American business institutions.

Both of these programs are designed to meet problems that are bound to become increasingly perplexing; and since they cannot be escaped, it is surely good judgment to anticipate them with a plan that can be quickly adapted to each changing situation.

May we tell you more about these plans—and from our many years' experience suggest how they may contribute to the solving of your long-range problems? A letter entails no obligation—and it may prove very well worth while.

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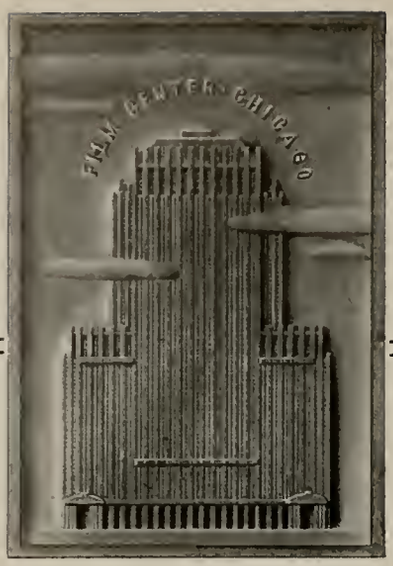

BUSINESS SCREEN

THE MAGAZINE OF COMMERCIAL AND EDUCATIONAL FILMS

Cover Subject: Scenes from "Goodyear Shoulders Arms"
A Presentation of the Goodyear Tire & Rubber Company

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NUMBER 7 • 1941 • VOLUME 3

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CAMERA Eye

NEWS & COMMENT OF THE PERIOD ★ ★ ★

● THIS WILL BE REMEMBERED, through the centuries to come, as the year of the Great Doubt. As usual, the strong among individuals as among business firms will become even stronger and those who *seemed* strong but were weak internally (and who lacked courage) may not be among us when another year has passed. Think not? We suggest you look at the records of World War I.

To those manufacturers who think that a defense contract is a good and sufficient shelter from which to avoid the difficult present we put this reminder that American business was made what it is today by the humble dealer and the hardworking salesman. What it is for you tomorrow may well depend on them once again. Share your plant for our nation's defense but don't throw away your investment in the future!

25 Million See Picture

♦ "But theatre audiences resent advertising on their entertainment bill of fare!" How often have we heard this objection, and how often has it persuaded us to pretend to ignore the existence of our greatest potential outlet for reaching a mass-consumer audience!

Yet 25,000,000 Americans "going to the movies" in 3,000 neighborhood theatres saw this year the showing of *American Looks Ahead*, a documentary public relations film circulated by the Investment Bankers' Association. Such is the record of the shorter 10-minute version of the film; more than 500 educational institutions have booked the longer version for Fall showings. The film has also been adapted by a number of state and university visual education libraries for distribution to high school subscribers.

"No Greater Sin"

♦ Contributing its bit to the slow evaporation of one of our most revered social taboos is a new educational film called *No Greater Sin*, which had its premiere showing in New York late last August. The film is about syphilis.

Following up the educational work of U. S. Surgeon General Parran, the film deals chiefly with one aspect of the crusade against this disease—namely, the elimination of the vice conditions which do much to assist its spread. Its story centers on the work of a young health commissioner trying to clean up vice; light romantic interest is provided by the story of a young couple who were married only to discover afterwards that the husband had the disease on which the story centers. The theme is heavily dramatized, the forbidden name used but four times.

The producer, Mary Ransone, has worked on Batten, Barton, Durstine and Osborne commercial film releases and was on the staff of *March of Time*.

Miss Ransone received technical aid in preparing her story from Dr. Walter Clark, executive director of the American Social Hygiene association, and has received prevue approval of her film from Dr. Parran.

Public Relations Objectives

♦ Of particular interest to commercial film users is the list of six public relations objectives drawn up by Frank W. Lovejoy, sales executive of the Socony-Vacuum Oil Company of New York, at the annual conference of the American Council of Public Relations, southern branch, held at the University of California early in September.

Stated in terms of essential relationships, the objectives are: (Good feeling between) the company and its consumers, the company and its stockholders, the company and government, the company and its employees, the company and local communities and the company and its competitors. Official secrecy on the part of any company, Mr. Lovejoy pointed out, is usually caused by fear, "fear to give out facts that will be criticized, that competitors will profit." Yet, he declared, "without a frank appeal to the public" misunderstandings and ill-will are likely to arise.

Training for Bankers

♦ The latest evidence of the banker's new attitude toward his public relations problems is the production of Todd Company's new sales-training sound slidefilm for bankers. Under the title of *Selling Your Bank* the new production deals principally with techniques of selling the idea of using special checking accounts. The techniques illustrated are also applicable to the problem of selling numerous other special banking services.

The film stresses two major prin-

(*Continued on Page 6, Col. 3*)

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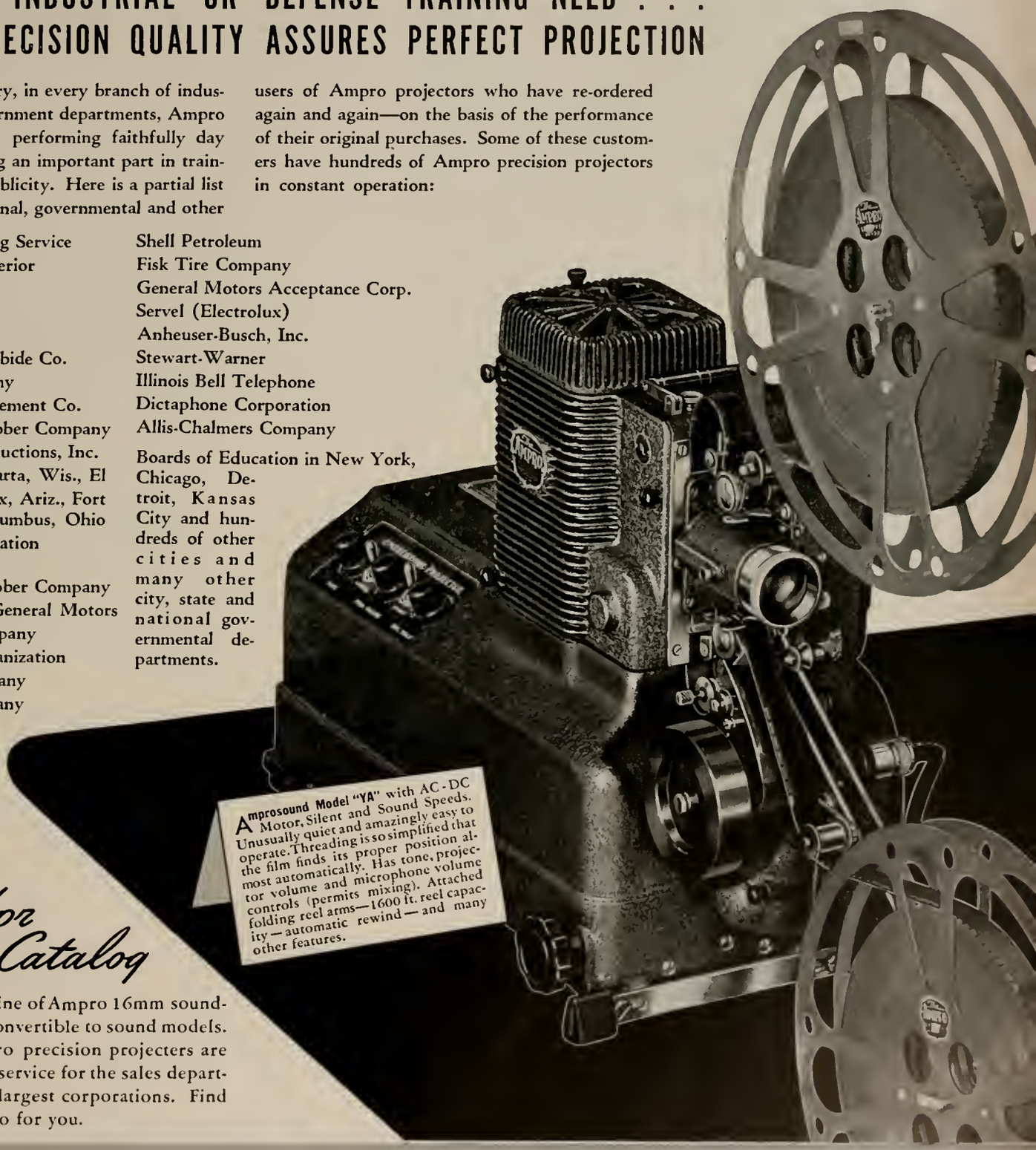
FOR EVERY INDUSTRIAL OR DEFENSE TRAINING NEED . . . AMPRO'S PRECISION QUALITY ASSURES PERFECT PROJECTION

All over the country, in every branch of industry and in many government departments, Ampro sound projectors are performing faithfully day after day—performing an important part in training, education and publicity. Here is a partial list of industrial, educational, governmental and other users of Ampro projectors who have re-ordered again and again—on the basis of the performance of their original purchases. Some of these customers have hundreds of Ampro precision projectors in constant operation:

U. S. Navy Recruiting Service
U. S. Dept. of the Interior
Wright Air Field
Collins and Aikman
Barrett Company
Union Carbon & Carbide Co.
Kraft Cheese Company
Keystone State Amusement Co.
General Tire and Rubber Company
Wilding Picture Productions, Inc.
C.C.C. Camps in Sparta, Wis., El Paso, Tex., Phoenix, Ariz., Fort Bragg, N. C., Columbus, Ohio
Ideal Pictures Corporation
American Air Lines
Firestone Tire & Rubber Company
Frigidaire Division, General Motors
General Electric Company
The Jam Handy Organization
Massey Harris Company
Mead-Johnson Company
Shell Petroleum
Fisk Tire Company
General Motors Acceptance Corp.
Servel (Electrolux)
Anheuser-Busch, Inc.
Stewart-Warner
Illinois Bell Telephone
Dictaphone Corporation
Allis-Chalmers Company

Boards of Education in New York, Chicago, Detroit, Kansas City and hundreds of other cities and many other city, state and national governmental departments.



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Send for Ampro Catalog

Showing complete line of Ampro 16mm sound-on-film, silent, and convertible to sound models. Thousands of Ampro precision projecters are rendering splendid service for the sales departments of America's largest corporations. Find out what they can do for you.

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For important press and trade previews, first showings to boards of directors, sales conferences, dealers' conventions, style shows and announcements of new products and manufacturing processes, large business organizations year after year choose the Chanin Auditorium.

The location is as distinctive as it is convenient — on the 50th floor of the 56-story Chanin Building, opposite Grand Central Terminal at 42nd Street and Lexington Avenue.

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50TH FLOOR OF THE CHANIN BUILDING
122 EAST 42ND STREET • • • NEW YORK

(Continued from Page Four)

ciples of salesmanship: looking at things from the customer's point of view ("The customer is always right"), and stressing always the one argument that touches most directly on that customer's interests. In regard to banking—as the film points out—he may be interested in prestige, economy, safety or convenience.

The Todd Company, as maker of check-protecting machines, is offering the slidefilm to any bank which wishes to use for employee training purposes. This, for the film's sponsor, is good-will advertising to a specialized audience—the bankers. Further, in helping the bankers to improve their business, it reflects future benefits on suppliers of bankers—such as Todd Company. Such is the whirlpool of modern advertising technique!

The film is being distributed through regional Todd sales offices throughout the country, and is available to all bankers on request to such sales offices or to the Todd Company's advertising department in their central offices in Rochester, N. Y. Showing time is about a half hour. The service also includes, for free distribution to employee audiences, a mimeographed sheet listing customer benefits from a special checking account, suggestions for a sales talk by bank personnel and printed summary of the film's points.

Deere in Production

♦ A new color and sound motion picture for John Deere, bearing the title of "Uncle Joe," is now in production at the Hal Roach studio, under the supervision of Wilding Pictures. The cast contains such Hollywood names as Zazu Pitts and Slim Summerville. Director is Jean Yarbrough.

Incidentally, the expansion of Wilding's Detroit and Chicago plants is one of the most current signs, if signs be needed, that the commercial film industry continues to grow and expand. In Chicago, the once-famous Essanay Studios, providing 200,000 square feet of floor-space, is now a permanent production center; in Detroit, the 1345 Argyle Corporation, a Wilding affiliate, has assumed ownership of the model studio built for Industrial Pictures, recently dissolved, at 4925 Cadieux Road.

Hall Foundation Formed

● NEW EVIDENCE of the importance of commercial films in training men for technical defense jobs may be found in the state-wide program, initiated in New Jersey in mid-August, for the selection of the best films for such purposes. The Herbert D. Hall Foundation, sponsors of the program, plan for state-wide distribution of films chosen, for showings in vocational and manufacturing company apprentice schools.

In the opening prevue—Robert Treat hotel, Newark, August 20—four films on lathe operations and the use of cutting tools were shown before an audience which included representatives of 20 manufacturing companies, principals of three vocational high schools, two college professors of engineering, staff members of *Iron Age* and *American Machinist*. Questionnaires on the educational value of the films were distributed after the showing.

Foundation plans include for the immediate future the submission of tabulated results to the New Jersey Department of Education and the U. S. Office of Education.

New Work for Salesmen

♦ In times like these—when selling techniques are turned topsy-turvy in the process of rechannelling goods toward defense uses—discoveries of "new uses for salesmen" are bound to be made. One such discovery—of how to sell intelligent and effective use of your product—is embodied in a new sound slidefilm production sponsored by Simonds Worden White company of Dayton, Ohio, maker of grinding wheels.

Shown before meetings arranged by SWW salesmen through purchasing agents or other responsible executives of customer firms, the production is intended for everyone in any way connected with efficient production resulting from intelligent use of grinding wheels. Its content is a sales argument only in a very indirect and secondary way. Primarily it is aimed at keeping present customers content with the product they have bought by teaching them how to use it well.

The film's narrative starts with broadly generalized historical sketch of the evolution of tool-uses in the Dayton, and of the evolution of the city of Dayton as a center for precision manufacturing of all sorts. Then follows a historical account of the development of grinding tools, with occasional allusions to SWW products. Finally, there is a detailed account of how grinding tools are made, followed by visualized presentation of the safety factors involved in using grinding wheels properly.

WHAT GOOD IS IT IF NOBODY SEES IT?

A lot of people can make good commercial and industrial movies. But the most brilliant picture ever made isn't worth a hoot *if it isn't seen.*

Castle Films not only makes good movies—*it gets them seen where they will do the most good.* Last year alone, over 25,000,000 people in key buying areas saw Castle-distributed films.

Some of these pictures were Castle-made. Others, produced by leading manufacturers, were shown through Castle Films' Distribution Service.

With a coast-to-coast system that reaches where others do not . . . a personnel with 26 years of "know how" . . . with nation-wide movie-making facilities . . . we *know* we have something to offer. If you are thinking of making a moving picture—or want profitable distribution for one already made—consult Castle.

AMONG THE MANY LEADING AMERICAN INDUSTRIES SERVED BY CASTLE FILMS ARE:

Procter & Gamble . . . Liggett & Myers Tobacco Co. . . . E. I. du Pont de Nemours Co. (Finishes Division) . . . California Fruit Growers Exchange . . . National Livestock and Meat Board . . . Pennsylvania Railroad . . . Southern Pacific Railroad . . . Lockheed Aircraft Corp. . . . Carrier Corporation . . . Pabst Brewing Co. . . . Sealright Corp. . . . Aetna Casualty & Surety Co. . . . Crowell-Collier Publishing Co. . . . Spreckles Sugar Co.

CASTLE MAKES MOVIES . . . CASTLE GETS THEM SEEN!

RCA BLDG. . . . . NEW YORK
FIELD BLDG. . . . . CHICAGO
RUSS BLDG. . SAN FRANCISCO

CASTLE FILMS

RCA BLDG. . . . . NEW YORK
FIELD BLDG. . . . . CHICAGO
RUSS BLDG. . SAN FRANCISCO

Get Together!

THE STRIVING FOR ORGANIZATION among a few responsible producers in this commercial film industry has been duly noted by our contemporaries in that other world of so-called "entertainment". With splendid indifference to the facts and the usual unswerving loyalty to the Broadway code of exaggeration, these so-called journalists have sought to discredit not only this organization, but by implication, the commercial film industry as well.

We have had no part in the formation of The Institute for the Advancement of Visual Education and Vocational Training. We have, in fact, regretted its restricted membership during this pioneer phase of organization as much as we appreciated the need for the standards of responsibility and experience on which it was founded. We were the first to publish these standards as they were expressed in the model contract prepared by the Procurement branch of the U. S. Treasury as a basis for bidding on the recent U. S. Office of Education vocational training film program.

But such an organization now needs to broaden its influence by encouraging the participation of *all* responsible producers—*without delay!* It should qualify its leadership by the addition of recognized authorities from the fields of technical research which distinguish this industry from that of entertainment. This is a good beginning but it will mean no more than that until many other producers recognize the common need for such a Code of Standards and for the establishment and support of a research and development activity whose benefits would profit all.

To *such* a broad and unselfish course we pledge our whole-hearted support.

O. H. COELLN,
Editor: Business Screen

September 5, 1941

FILM FORUM

OPINION AND COMMENT ON INDUSTRY PROBLEMS

● DISCUSSION PRO AND CON on the merits of the recently-formed Institute for the Advancement of Visual Education and Vocational Training, Inc., has appeared at length in the pages of the theatrical trade press, unfortunately colored by that brand of journalism which favors the half-truth, the unsupported testimony of anonymous authority, and a shade or two of the kind of exaggeration which in any other business would be recognized as plain, old-fashioned baloney.

Because four of the founding members of The Institute are reputable and eminently responsible representatives of this industry, BUSINESS SCREEN believes their own testimony to be illuminating and helpful. Our own opinion has been expressed editorially in another department. Controversial signed opinions will be received and published here according to their merits and the qualifications of those who submit them. They are, indeed, welcome in these pages.

The following outline of the purposes and plans of The Institute has been submitted to the editor of BUSINESS SCREEN by Mr. Herbert Houston, well-known in publishing circles, and present Chairman of the organization:

MR. HOUSTON'S STATEMENT

"There is no more mystery about The Institute," Mr. Houston said, "than about any one of scores of other trade associations that are formed to serve the common interests of particular industries. They all demonstrate the soundness of cooperation among competitors to serve both the Public's interest and their own; that is now so widely accepted that it has become part of the American system of free enterprise. The great Motion Picture Producers and Distributors Association, with the resourceful Will Hays as its President, represents this same sound American principle of cooperation among competitors just as our Institute does—no more, no less.

"The Institute was incorporated under the laws of New York in the spring of this year as a non-profit organization. Its directors are Jamison Handy of Detroit, President of the Jam Handy Organization; Robert C. McKean of New York, President of Caravel Films, Inc.; R. H. Ray of Minneapolis, President of Ray-Bell Films, Inc.; and Arthur H. Loucks of New York, President of Loucks and Norling. The Chairman is Herbert S. Houston of New York, former Publisher of The World's Work and Chairman of the Publication Committee of the Motion Picture Research Council (of which Dr. Ray Lyman Wilbur of Leland Stanford University is the President); and Miss Marion M. Shields of New York is Secretary.

"The Institute, now that it is properly organized, is already considering the enlargement of its membership. It is prepared to accept as members those qualified to subscribe to its purposes, announced in its Articles of Incorporation, provided they are solvent, have the tools of the trade in the form of technical and studio requirements and are experienced in educational film production. The only exclusion in this, manifestly, is the protective exclusion, in the interest of the Public and the Institute, that will insure a membership of the highest character and the soundest experience.

PURPOSES OF THE INSTITUTE

"The purposes of the Institute, set forth in its charter, are to establish a better understanding of the usefulness and advantages of motion pictures for educational and vocational purposes; to encourage and promote the use of such pictures; to promote by closer personal contact of the members the interchange of ideas, thereby obtaining a better understanding of mutual problems arising in the business: to foster and maintain better relations between producers of such motion pictures and those who use them, and between the producers themselves: and for that purpose to establish and maintain fair and uniform trade practices, customs and commercial usages and a high standard of ethics for those engaged in the business.

"To hold full and free discussion of trade conditions, volume and needs of the industry and to develop, for the benefit of all concerned, reliable information with respect to the business.

"To seek to accomplish these purposes by bringing together as members of the Institute those who agree to subscribe to the ethical standards set up by the Institute and who are qualified by previous experience to render competent productive service of the required specialized character—to the end that the motion picture may render its fullest service as an educational and social agency in American life."

LEADING USERS OF INDUSTRIAL FILMS RECOMMEND DA-LITE SCREENS

"For BETTER RESULTS Under All Conditions"

The Cleveland Tractor Company

Uses Only

DA-LITE

Reg. U. S. Pat. Office

GLASS-BEADED SCREENS

This new sound slidefilm, produced by The Jam Handy Organization, is now being extensively used to show new dealers and their salesmen proved methods of selling Cletrac Crawler Tractors. At the right is a scene from this film shown on the Da-Lite Challenger model.

Mr. Steve C. Brown, Advertising Manager, the Cleveland Tractor Company, writes:

"We use Da-Lite Screens exclusively, for the simple reason that they are the best that can be had on the market today.

"Many of our salesmen show these films in the daytime in their hotel rooms and in prospective dealers offices and bankers offices and we find that the Da-Lite beaded screen gives better results under any and all conditions than any other screen. This is very important to us because, when our men are showing these films in the daytime, we want the best possible projection that it is possible to get, and when there is foreign light interfering with sound slidefilm projections, the best in screens is necessary."

Ask your producer about Da-Lite equipment, famous for quality for 32 years. Write for literature, Dept. 9 B. S.

THE Cleveland Tractor Company, Cleveland, Ohio, uses the Da-Lite Glass-Beaded surface for perfect projection under all conditions. They find the Challenger model, like the one shown above, the ideal mounting wherever traveling is necessary. Its compact, lightweight "all-in-one" construction, and other advanced features, make it easier to carry and set up. It is the only screen that can be adjusted in height merely by releasing a spring latch and raising extension support. It can be set up anywhere in 15 seconds. No separate adjustments of the case.

THE DA-LITE SCREEN COMPANY, INC.

2723 NORTH CRAWFORD AVENUE · · CHICAGO, ILLINOIS

Thousands of business men would like to know about your product or service, or that of your clients. They are typical Americans, men open-minded to new ideas, men eager to be a part of an attentive audience viewing your sound movies.

But whether your product or service is advantageous to men of industry or to housewives, it's sound business economics to present your proposition to the right group, in the right locality, at the most opportune time. That's how to realize the most out of your advertising investment with talking pictures.

The *right* distribution needn't be a problem. The MODERN plan of controlled showings enables you to select the territory, the audiences and the timing. MODERN does all the rest. Whatever the type or length of your talking pictures, MODERN service assures expert screening according to plan, and gives you dependable reports on *who, where, when* and *how many* attended each showing.

Whether you want controlled coverage nationally, sectionally, or locally, choose MODERN. The complete service is exceedingly economical, the selling advantages many. Why not be sure? Investigate the possibilities of *your* sound movies.

Yes, Why Not Investigate?

We welcome the opportunity to talk across your desk about your films and how you can get the biggest return out of your investment. We feel certain you will be interested in knowing how your present and future sound films can be shown to specific groups of people in the RIGHT WAY—at low cost. Just phone CIrcle 6-0910, or write us today at 9 Rockefeller Plaza, New York, N. Y.

Reg. U. S. MODERN TALKING PICTURE SERVICE Pat. Off.

MODERN TALKING PICTURE SERVICE, INC.

DISTRIBUTORS AND EXHIBITORS OF COMMERCIAL FILMS

Dealer Relations a Vital Problem of Defense Era

INDUSTRY TAKES ITS STORY TO THE PUBLIC; AIDS DEALERS AND SALESMEN WITH FILMS

● As American industry devotes an ever-increasing part of its productive capacity to the task of preparing America's defense, the time-worn phrase "business as usual" has been shelved for the duration. Can industry shelve its dealers and salesmen, too?

The foundation of successful American merchandising has as its cornerstone the humble retail dealer. Of equal importance in the structure are the jobber and distributor and cementing the relationship on a nationwide basis are the untold thousands of hardworking salesmen and sales executives whose tireless efforts have for years past set the gauge of America's productive output. Today these forces face the stiffest test of their existence as our Government and those of a dozen other nations recognized by the Lend-Lease Act compete for the output of practically every defense industry.

The Problems of a Defense Era

Today's selling strategy in some lines of business is beginning to consist of a diplomatic evasion of new orders. When the phrase "business as usual" disappears from the ken of the retailer and salesman, however, there is no defense contract to take its place. What then becomes of the sales organization? Here are a few of the specific problems it must contend with:

1. *Curtailed production.* The rationing of basic metals and materials has sharply reduced the number of available units and the problem is now one of supply rather than salesmanship, in many lines.

2. *Substitute materials.* Even where a portion of the normal supply is maintained, many products requiring aluminum, brass, chromium, nickel and other defense-need metals are employing substitutes. In some cases these are even more costly to the manufacturer and far more durable than previous ingredients. In some cases they are not. Answers covering all sides of this problem are going to be needed by the retailer for the benefit of the consumer; for the salesman contacting retailers and jobbers.

3. *Increased prices, time delays, etc.* The normal problems of everyday selling have been multiplied a thousand-fold. Today's salesman must be a compounded version of diplomat, engineer, and master appeaser. Strong doses of prayer and carefully-timed humor will have to be administered with a free hand in the dealer field.

Dealer's Woes Are Multiplied

These problems of the manufacturer's sales organization are derived from the manufacturer's production problems and directly related are the multiplied individual problems of the retailer himself. Dealing with the ultimate consumer he must regard curtailed production as reduced sales; substitute materials become a problem of customer relations. And, finally, the increased cost of turn-over through fewer sales and higher original prices narrows his profit margin to a thin red line.

Thus, multiplied by the thousands of organizations and millions of workers affected, a brief summary of today's dilemna! In such organizations American industry has invested billions of dollars in training and advertising; behind these dealers stand the thousands of nationally known "brand" names that made possible our large-scale mass production industries without sacrificing the freedom and prosperity that is the American Way. The taxes that accrue from its earnings buy the oil that keeps the lamps of Government burning.

Take Care of the Future Now

While every effort is bent to keep the wheels of industry turning out the implements of defense, those charged with the responsibility of sales must translate industry problems into the terminology of public relations. They must redouble efforts in dealer education to develop and instruct his salesmen for new responsibilities in service and maintenance. They must help him to convince his customers of the value of substituted articles. And, finally, they must maintain the prestige and goodwill of their parent organizations among customers they are unable to supply for the time being.

Motion pictures and slidefilms are already playing an important role in this new program. With budgets necessarily curtailed for the promotion of business through mass media of the press and radio, many firms are undertaking a long-delayed program of consumer education. Films shown before adult groups, at parent-teacher meetings and before similar audiences may be directed for long-range goodwill purposes. Honest, straightforward narratives with no advertising will help tomorrow's customers if they are provided for use on the thousands of sound and silent projectors now available in the schools.

What Else Can Films Do?

An established part of the dealer education programs of industry for many years, films are thus assigned their most important role. At least one prominent automobile manufacturer will fill his dealer's salesroom with large audiences of friends and neighbors attending showings of educational - entertainment reels these coming winter evenings. The agricultural implement manufacturers, specialists in this type of audience in the rural field, will continue to build sound customer relations for their dealers throughout the winter season.

One of the best uses of the film medium is its use for immediate sales development in new areas of defense production. Particularly for those industries less affected by defense shortages, film entertainment and screen advertising will help make the sales which the absence of other media in these swiftly-developed areas. The workers like the movies.

In a few years, perhaps less, the phrase "business as usual" will come off the shelf again. Those who will exceed it with the greatest effectiveness and profit are the companies who are investing today against that inevitable future. The experiences of World War I taught us that the sleeping hares who had outdistanced the field woke up to find their markets and their dealers overtaken by the persistent, doughty tortoises who never conceded the race or lost faith.

Projectors in the Schools

● Motion pictures have become a potent dynamic factor in the field of education during recent years, and in the present emergency their functions in this field will doubtless grow in importance, since it has been demonstrated that they offer an efficient means of conveying ideas quickly to large groups of workers.

In the survey just completed, 27,833 high school and colleges were contacted, and replies were received from 17,500, or 62.9 percent. Of the 1,725 colleges contacted, 1,424, or 82.6 percent, made reply. Of the 2,935 private and parochial high schools reached, 2,431 replied, or 79.8 percent. Of the 23,617 public high schools covered, 14,725 made returns, or 62.3 percent.

Significant Facts Developed

The present survey covers 12,443 16mm. motion-picture projectors and 2,447 35mm. motion-picture projectors which were reported as owned by colleges and high schools in the United States and its possessions. Of the 12,443 16mm. projec-

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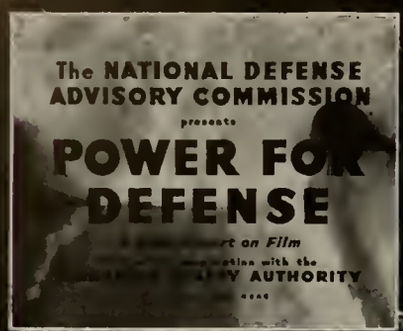

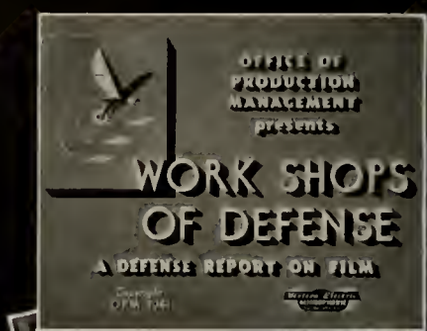

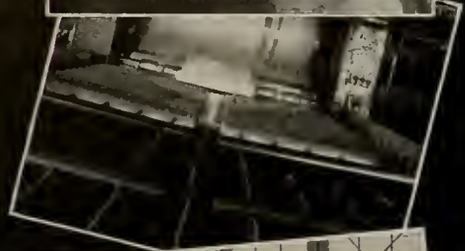

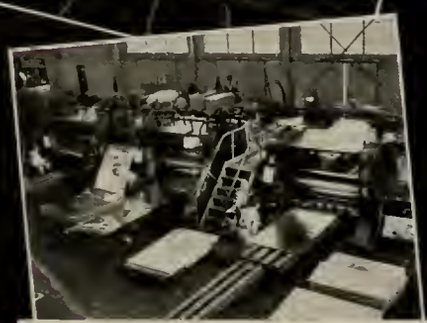

GOVERNMENT REPORTS ON DEFENSE

● Government's film reports to the nation on the progress of the national defense effort have, for the most part, appeared in theatres as brief, factual narratives amply summarized by titles such as *TVA, Aluminum, Men and Ships* and *Workshops of Defense*. Their one important shortcoming is their limited distribution to the intended nationwide theatrical audiences.

This handicap is epitomized in their similarity to the newsreel, both in brevity and subject matter, and a resultant unnecessary competition for the theatre screen. Policy rather than production is chiefly responsible for a situation which today finds too few theatres actually using these reels.

Meanwhile, the lessons of the British with their extensive use of mobile field units, of our many thousands of portable projectors reaching eager audiences at the crossroads may be taking effect. Films shown these audiences in America can be *adequate* in length, tremendous in circulation and far-reaching in the essential task of uniting our democracy.

• • •

(Left, above) Aluminum rolls out of the mills at Alcoa, Tennessee in the picture "Power for Defense" and (right) eager youth does its part in "Workshops of Defense" (below) (1) Scene from the two-reeler "TVA" and (2) scene from "Army in Overalls" and (3) an episode from "Men and Ships".

tors. 6,059 are silent and 6,384 are equipped for sound. Of the 2,447 35mm. projectors, 1,624 are silent and 823 are sound.

Of the total number of projectors in the United States and its possessions reported in the replies to the questionnaires, 12,411 16mm. projectors and 2,426 35mm. projectors are in colleges and high schools located in Continental United States. Of the 12,411 16mm. projectors, 6,037 are silent and 6,374 sound. The 2,426 35mm. projectors consist of 1,612 silent and 814 sound machines.

The survey shows that 4,182 silent 35mm. film-strip projectors and 143 35mm. sound film-strip projectors are in use in the colleges and high school of Continental United States and 22 silent and 6 sound projectors in its Territories and possessions.

According to the data presented, 9,690 high schools and colleges failed to reply to the questionnaire. It is reasonable to assume that many of these have motion-picture projectors. It may be estimated that from 15 to 20 percent of those failing to reply have at least one 16mm. projector.

Of interest also is the fact that 7,526 schools state they have no permanent motion-picture equipment of any type. Certain of these, however, indicate that they "can borrow" or "rent" as many as 5,578 16mm. motion-picture projectors and 1,070 35mm. projectors either from other schools or from commercial distributors of such equipment. This group presents a potential market for those engaged in the distribution of educational films and equipment.

Previous Comparison With Survey

Four years ago a study was made by the American Council on Education and the U. S. Office of Education, resulting in the publication of a National Visual Education Directory which covered 9,000 school systems in urban areas in the United States. It was found that in 1936 6,074 16mm. silent motion-picture projectors and 458 16mm. sound projectors were available, while 3,230 35mm. silent motion-picture projectors and 335 sound projectors were in use. Also, 2,733 film-strip projectors were available.

Since this survey was based upon the number of school systems rather than upon individual schools, it is difficult to make comparison with the present study. The above figures are cited merely for the purpose of any comparison that the reader may desire to formulate with respect to the progress and use of motion pictures in American school systems.

The Latin-Americas Want Our Trade Films

by Garcia

Dale Ingells

Export Adv. Mgr., Tractor Div., Allis - Chalmers Mfg. Company

BY SPECIAL PERMISSION OF EXPORT TRADE & SHIPPER

● An old Chinese proverb has it that one picture is worth a thousand words. If this is true, and American advertisers have every reason to believe it is, what must be the sales promotion value of one 400-foot reel of good sound pictures showing your particular product? Here is your sales story presented without argument, cut and spliced to add punch or eliminate weakness, in excellent continuity, and the highlights well-timed to produce the most satisfactory impression on your prospect(s). Could *you* present your sales story as well?

A Latin-American Survey

Now, a great number of us in the United States accept trade films as more or less matter of fact. They have had common domestic usage for years. Sales and educational films are included in the annual advertising budgets of a great majority of larger firms; long lists of attractive titles are stocked by several agencies; and motion picture facilities are available throughout the country. But unfortunately, this is not true in Latin American territories, with the possible exceptions of larger cities. Because of this motion picture situation to the south, a number of us would like to have the current low-down about trade motion pictures in and for these republics.

Several months ago the writer decided to investigate the trade motion picture angle for the republics so he could set an intelligent course with this particular type of promotion. Questionnaires, in Spanish and in English, were mailed to our dealers and factory representatives; contacts were made with the larger firms in the United States which would probably be using films in the republics; projector manufacturers were asked to describe their experiences; and the Department of State was requested to express its views. Thus, all together, the returns would cover the republics, exporting firms, our government, and manufacturers of projectors and films.

What the Survey Showed

Here are most of the findings gleaned from the information accumulated:

More than 70 percent of those approached in the republics had no projectors and those that were in possession of them usually had the 16mm. silent type. About 60 percent stated that they could rent projectors but those available varied greatly between the 16mm. and the 35mm. sizes, and between silent and sound. The majority had AC current and 110 voltage available. A majority also stated that they could use 35mm. film for special announcements in their local theatres or for short trailers. About 70 percent preferred sound to silent films and surprisingly another 70 percent were interested in buying a 16mm. projector at a reasonable price.

Colored film, from the reports received, did not seem to have any common usage except at local theatres in the 35mm. sound size. About 70 percent were agreeable to silent film with plain, descriptive Spanish titles and a similar percentage would accept English sound film with Spanish titles across the foot of the frames. A good majority was interested in educational pictures descriptive of their products but showed a definite leaning, of course, toward strictly sales promotional films.

Leaning Toward 16mm. Sound

Deductions of the above indicate a definite promiscuity in the territories with both films and equipment. Quite obviously, our camera companies and exporters have been overlooking several openings to make the situation better than it is. Nevertheless, the information received uncovers a determined leaning toward sound, the 16mm. size, and a willingness to cooperate if we will put forth more effort and standardize our equipments to some extent.

One very good "out," at least a temporary one, seems to be the general acceptance of Spanish or Portuguese titles printed across the foot of the frames on English sound pictures. The Latin American theatre public has been accustomed to this kind of a presentation for years and the mechanics are not quite as involved as for straight Spanish or Portuguese sound. The real answer, however, is a film cut, spliced, edited, and produced in the proper language; this cuts out all the hybrids, makes the right kind of gesture, gets the best sales results, and is the goal for which we are striving.

A nonchalance on both sides, that is, in United States and the republics, has built up an acceptance of shorts for the silent and 8mm. size pictures. Those rooting for these probably do so because of the handiness, cheapness, and ease of operation. But in the long run, these small, silent pictures lose their punch for advertising purposes and it is the opinion of the majority that they should not be encouraged except for amateur use or in special cases.

The Larger Exporters

From large concerns in the United States come some very interesting comments. All of them reveal some fine originality in their efforts to promote the good use of films in the republics. One of the most interesting procedures is disclosed in the following paragraph:

"The English version of the subject film is forwarded to our Latin American office where experienced and qualified office employees, with the aid of a technician, make a duplicate film with Spanish narration."

This seems to be a little apart from general procedures. Naturally, it calls for a well-organized branch office and those concerns having one may well consider this method. It has three distinct advantages: it eliminates the foreign language factor in the United States; it provides local translation and vernacular; and it gives an opportunity to cut undesirable parts before the local showing.

Another large, well-known firm reveals a very commendable effort with films for our Latin neighbors. It writes:

"We furnish our Latin American branches with 16mm. and 35mm. films. The following branches have 16mm. equipment: Buenos Aires, Cristobal, Havana, Mexico City, Santiago and Sao Paulo. Mexico City and Sao Paulo also have 35-mm. equipment. Consumer advertising through motion picture shorts has been found to be not generally practical in export territory. On the other hand, the longer institutional films are well received and many smaller theatres are glad to run such films without cost. Equipment and films are loaned to the various dealers."

Definite Sales Value Noted

Here is ample evidence of film appreciation by one concern at least. It has been in export busines long enough to know whereof it acts and it places definite sales value on this type of promotion.

Still another responsible concern states it does not make films in either Spanish or Portuguese; it merely provides its distributors with a text outline of the contents so that they can translate and use it as they see fit. They say:

"Generally, we have not been very successful with the use of motion pictures abroad, mainly because of the language problem."

However, this same concern informs us that it has had great success in England and her colonies which thus reduces its Latin American problem to the language factor.

An unexpected utilization of pictures comes from one large, responsible concern in the form of slide films. This appears to revert back to old methods but we are positive there must be some good reasoning behind it. It says:

"We might mention that we produce a number of slide films of a promotional nature (for export), designed for the education of our own dealer and sales organization. Sample films, record and copies of the script are sent to all our branches. These films are shown to the branch organizations and in some cases translations are made from script copy and read as films are shown."

In general, the American concerns writing were agreed that the 16mm. size was the best for export sales promotion. They also spoke highly of color films but thought these would come rather slowly for

(*Continued on next page*)

(*Continued from previous page*)
export sales promotion use unless a more energetic effort was sponsored in that field. Less than 50 percent of the factory representatives carried projectors and a great number of films were merely loaned to dealers. Considerable play was given to strictly institutional or educational films. A few concerns said they would eventually supply their branch offices with projectors.

From the information received, there is ample indication that our government, especially the Office of the Co-ordinator of Inter-American Affairs and the Department of State, appreciate the worth of the motion picture medium. The former included $900,000 in the motion picture section of their 1941-42 budget. In its own words, it states this appropriation would be for: "Stimulation and execution of projects employing the cinema, including the production and distribution of educational and informational films; stimulation of exchanges of more and better newsreels, and provision of projection equipment to United States diplomatic missions in the other American republics."

The films made available as a result of this program would be offered to schools, universities, cultural institutions, and other groups and organizations in the republics.

All this constitutes a very commendable step in developing better understandings with the republics but we are somewhat in the dark as to what trade will play in this effort. For trade promotion purposes and for faster development of export business with our Latin neighbors, there appears to be too big a void between our manufacturers and the government departments.

A Practical Suggestion

Perhaps some practical arrangement could be worked out whereby American export concerns could secure an expedient service for sound-tracking films in Spanish or Portuguese in co-operation with the foreign service; perhaps, as well, an arrangement could be made whereby trade promotional films could be deposited in our foreign service offices, projectors made available, and both loaned to dealers, reliable organizations, or factory representatives as necessary. Such an arrangement would also make our own films available to the foreign officers. It would, in addition, have the advantage of placing small exporters on an even basis with their larger and better-financed associates, as far as film promotion is concerned.

The ground school class at Franklin & Marshall College (Lancaster, Pa.) studies a scene from the Pilot Training Kit-Sets in the school's Aeronautical Laboratory. (Photographer: Warren Wade)

Slidefilms Train Pilots

Part Two of a National Survey Conducted by Business Screen

● As a sequel to the exhaustive nationwide survey of Civilian Pilot Training Schools utilizing modern visual aids which appeared in the last issue of Business Screen, it can now be reported that a total of fifty-seven schools comprising enrollment of 2,673 students were benefited by the use of a slidefilm training program.

A total of 3,226 students were reported as having been aided by this medium during the past year. Among the schools reporting in the closing phase of the survey were Colgate University of Hamilton, New York, Brownsville (Texas) Junior College, Lake Forest (Illinois) College, the Frank Wiggins Evening Trade School in Los Angeles, Wright Junior College of Chicago and the Gambo Flying Service in far-off Honolulu, Hawaii.

Find Material Most Helpful

The schools surveyed were those which had purchased complete kit-sets consisting of 24 reading (silent with titles) slidefilms produced by the Jam Handy Organization. Comments were, on the whole, enthusiastic. Instructor F. H. Christensen at the Wiggins Trade School found that "one lecture with the use of slidefilms is better than three without." Other comments ranged from "useful and time-saving" to "have found slidefilms of great benefit in illustrating difficult material."

Titles included in this series included *Meteorology, Civil Air Regulations, Theory of Flight, The Air Ocean, Wing Forces*, etc. The subjects found most helpful (and listed in that order) were *Meteorology, Navigation Aids*, and *Power Plants*, with *Civil Air Regulations* another general favorite.

Time Saved: Learning Speeded

Most important of the results were those attained in the saving of the learning time and in assuring the student's grasp of the subjects. In the previous report a successful comparative test of non-user vs. slidefilm taught classes was reported by the CPT Coordinator at Sacramento Junior College, Sacramento, California. In the final reports, six schools were unanimous in affirming that the films had helped the teacher and a majority conceded that they helped speed learning.

The importance of the contribution thus made to our national defense by these teaching aids cannot be underestimated. The fact that nearly 8,000 graduates of these Civilian Pilot Training Schools had volunteered and been accepted by the Army and Navy air services up to June 1 is significant. CPT fliers are now going into the services at the rate of 200 per week.

The Business Screen survey which was sent to approximately 170 centers presented an excellent sample of opinion and analysis on the effectiveness of the visual aid program. By a conservative projection of the figures to additional users not reporting, it can be estimated that more than five thousand pilot training students have benefited by these modern visual teaching aids.

Present Sonotone Picture

♦ Contrary to earlier and erroneous reports, distribution of the unusual film production *R called to Life*, recently sponsored by the Sonotone Corporation, has been released to the Motion Picture Bureau of the YMCA for national distribution.

The picture, which deals with problems of faulty hearing and the application of modern scientific aids, was produced by B. K. Blake, Inc., for this well-known manufacturer of electrical hearing aids. In the film, the spectator is enabled to hear how speech and music sound to a person with a certain type of deafness. Information concerning reservations for a free showing of the picture can be made through Motion Picture Bureau branches in New York City, Chicago, Dallas or San Francisco.

★ ★

ANNOUNCING A SPECIAL EDITION ON FILMS FOR DEFENSE TRAINING

Including the following special features and articles:

1. VOCATIONAL TRAINING FILMS OF U. S. OFFICE OF EDUCATION: Page-length summaries of 40 subjects on machine shop instructional topics; pictorial review of scenes; methods of use, etc.

2. FILMS IN THE MACHINE TOOL INDUSTRY: A complete survey of all available motion pictures and slidefilms produced by machine tool manufacturers and affiliated fields. Distribution sources, fees, etc.

3. INDUSTRIAL OPERATION ANALYSIS WITH FILMS: Time and motion study through pictures discussed by the most eminent modern authorities in this field. Cost analysis, etc.

4. TRENDS IN INDUSTRIAL FILM PRODUCTION: Use of pictures in safety education, thrift, nutrition, industrial relations.

5. EQUIPMENT & ACCESSORIES REVIEW: Tables and charts on best use of motion and slidefilm equipment; industrial plant theatres, complete index to all available equipment.

To be published after October 15th by

BUSINESS SCREEN ★

PRIORITIES & THE SCREEN

—BY ARNOLD KRUCKMAN, WASHINGTON CORRESPONDENT, BUSINESS SCREEN—

★ Like every other industry of the United States, those which serve the business screen will sharply feel with increasing impact the operation of Priorities. All interests of all the people of the nation will focus vitally on this subject. It will indubitably be the chief issue of public and private discussions. The solution of the Priorities problem means life or death for at least a third of America's industries, and it means employment or unemployment for approximately as many persons as were unemployed in the depression period. It is estimated Priorities may paralyze over 50 cities which depend upon one main industry, and affect from two to three times more which have industries that are allied to the primary industries. The problem which must be solved is how to create the essential Defense machine, and at the same time preserve the national economy. It is obvious the strangulation of one-third of the national economy will do something injurious to the whole economic organism of the nation. Elemental reflection inevitably will suggest innumerable results that will flow from this potential situation.

Clarification for Business Is Essential

Frank discussion of this problem, especially as it applies to the business screen industries, may not be called subversive, by the widest stretch of the imagination. Clarification is necessary to enable the man in business to understand what he must do. Priorities simply is rationing. The need for industrial rationing originates in the lack of sufficient materials, raw and processed, to meet the abnormal demand of Defense and the normal demands of ordinary civilian life. The present Priorities philosophy is based on the asumption that our Defense is just as intimately real in Britain, China, Russia, Africa, India, Dutch East Indies, South America, and in supporting the phantom Governments of Poland, Greece, Yugoslavia, and others, as it is in our own camps, cantonments, munition plants, battleships, and other channels of Defense. Under Priorities as now organized the food needs, financial needs, and need for munitions and other materials, of the anti-Axis peoples abroad, comes before our civilian needs. In effect we are inevitably supporting a large part of the world, by subtracting what we give from our normal life.

The operation of Priorities is founded on two main ideas. The first stems from military and lend-lease requirements. They are listed on two schedules. The Strategic List contains chiefly the materials which we obtain almost wholly from abroad. Those materials actually or theoretically are so scarce that they have virtually been withdrawn from civilian life. The Critical List roughly numbers 300 articles and materials. These things are needed for military and lend-lease purposes. Mostly, they are scant. Always the military lend-lease clients have first call. If anything is left over, it is rationed among the civilians. That is where the second idea comes in. Civilian rationing is planned and directed by what used to be called OPACS. The new agency is known as Civilian Supply. It is governed by Leon Henderson. It also involves price-fixing, when price-fixing becomes legal.

Let us first consider the Priorities in the military lend-lease sense. Motion picture projectors have been placed on the Critical List. That means, obviously, the Army, Navy, and other Federal agencies intimately allied with the military services, and the lend-lease countries, have first call on the projectors produced in the United States. What does that mean in everyday terms? It means whenever any of these groups want projectors they issue a RATING. The Priority Rating is made concrete by the issue of a Certificate. This certificate bears the rating which is evidenced by a combination of letters and numbers. The highest is AA. The lowest, in military ratings, is A-10. When some Army group, or Navy group, or some other group in the military Priorities, want projectors the Contracting Officer issues a requisition with the Certificate. The more urgent the need for delivery, the higher the rating. Some certificates issued for projectors may have been as high as A-1, others as low as A-10.

The Procedure for Raw Materials

Now suppose you need raw materials to make the parts that go into the projector. Or, let us assume, you want to purchase the parts from your manufacturer. Most of these parts are made of aluminum, copper, steel, zinc, rubber; or you need an optical lense. Your order comes from the military or lend-lease clients. Naturally, all these materials being scarce, you need a Priority Rating Certificate. The proceeding is virtually the same as the proceeding already described. The Rating depends upon the urgency of the order, and the scarcity of the material. You present your Certificate with the order you give to your processor-manufacturer, and he presents a similar order and certificate to the supplier of raw materials. If two or more orders have the same rating for the same type of thing, the rating that was issued first gets the bacon. If both certificates cover materials to be delivered on the same date, were issued on the same date, the Contracting Officer must decide which order is to be delivered first. If he declines, the business man must appeal for a decision to the

(Right) Scenes from the new Goodyear Tire & Rubber Company sound motion picture "Golden Valley" film narrative (produced by Wilding) of the Company's engineering achievement in building overland conveyer system for construction of the Shasta Dam in California.

Army-Navy Priority Board—three officers, in Washington. The ruling of the Board is final.

No Priority transaction is easy. It is "all bound round with a woolen string," and you have to run from pillar to post, and from hither to yon. The military Priority, however, is comparatively simple, and you can usually transact your business with the Contracting Officer in the field who is near you. The real trouble begins when you try to secure a Priority Rating for something that is useful in the general Defense scheme, but is used in civilian operations. That is when you get into the B Ratings, and that is when you start the struggle with Form PD-1 and all its PD brothers, sisters, cousins, and far remoter relatives.

Ratings B to D Also for Defense

The B Ratings are given for those things that aid in Defense, but are used by civilians. The C Ratings also are for Defense, but are less immediate in the relationship. The D Ratings cover needs of civilians in relation to Defense. If that explanation is vague take it this way: they give a D rating to a thing that will maintain the morale of civilians. In essence it enables you to get what you want before the rest of the civil population can get what is left—if anything is left—without rationing schedules. Whatever you want, not needed directly for military or lend-lease purposes, is rated B and downward. Obviously, the needs are usually for raw materials or basic things. To get these ratings you must apply to Washington. You can obtain information about details, and you can obtain blanks and printed directions by applying to any Federal Reserve Bank or any Federal Reserve branch bank. OPM, OPACS, OEM, and SPAB, sometimes have agents in the banks. But even if there is no representative, some official of the bank is able to give you all the necessary information. The Form PD-1 may be filed in person or by mail with the Priority Division of OPM, Mails and Files Section, 462 Indiana Ave., Washington, D. C. They tell you in Washington there is no point in making your filing in person, it gets just the same treatment when it comes in by mail. Every application is checked and recorded and routed to the various sections which handle the commodity involved. If your application is for a variety of finished parts, it will most likely go to the sections that function on aluminum, copper, steel, zinc, rubber, etc. It all takes time.

Cheer up, however, there is an out, for civilians. It is the specific business of Leon Henderson's OPACS to get a break for the civilian needs. Let us say you have an order for projectors to be supplied to schools and factories that show the new Office of Education vocational training films, recently produced by Floyde E. Brooker and his associates. Up to the moment of this writing, Office of Education needs do not come under military ratings. They would come under some of the B ratings. You would therefore go to OPACS and find the official who has charge of the general classification which includes projectors. At the moment, the name of the official is in doubt. They are having one of their fortnightly shifts. At any rate, the official of the moment and his associates would sit down with you and hold a hearing. You produce the evidence and the arguments to support your claim for preferential rating. In due time OPACS would recommend to Priorities in OPM that you and others in the industry should be given certain quantities of material. They call this process assignment of Allocations. It is not mandatory that Priorities accept this recommendation; but it invariably does. The theory is that your Allocations are effective after military and lend-lease needs have been served. Actually, sometimes, civilian needs, especially if they are as obviously essential as projectors for Defense training, receive A ratings, and thus get within the money, as it were. A recent ruling in favor of the radio industry is a case in point. Radio obviously is extremely useful to the Government. Radio stations broadcast almost anything any Government agency wishes to say. Without radio stations, and without radio receiving sets, the many Government agencies would be hard put to get their messages into the nation's homes. OPACS therefore did the natural thing when it recommended to Priorities that it should allocate metals for the manufacture of "replacement tubes and condensers to keep in operation the bulk of the 50,000,000 radio sets in the United States." It was ordered that the highest civilian rating be allocated radio tube manufacturers.

Equipment Essential to Government Too

By parallel reasoning, the business screen industry should not have difficulty in securing proper allocation of aluminum, copper, steel, zinc, rubber, lenses, and any other materials or products it needs. A heart to heart talk with the proper people in OPACS should produce results. Like the radio system, the Defense agencies of the Government plan to make tremendous use of the motion picture and the slidefilm to explain the Defense program with non-amusement films. After reading an article last month in Business Screen Magazine, Robert Horton, Director of Information and Publicity for OPM, came to the conclusion that the enormous latent resources of Government should be used to reach the people. Films now in process of assembly are to be used to get into the consciousness of people everywhere, in every walk of life, through every agency of the Government that has widely scattered points of contact. This barrage of films is to start very soon. It is doubtful if the Government people realize that there will be a scarcity of projectors in many localities. The business screen industry can render a very definite and urgent service by providing the Government people with accurate information. It will logically follow that the government agencies which want to attain the widest possible circulation of non-amusement films through non-theatrical channels will cooperate in securing for the industry the materials it needs to provide the equipment that may be lacking. There is every reason to assume that the business screen industry has immediately before it an opportunity for expansion comparable to the vast field touched by the radio. And it will be giving an extraordinary service to the nation while serving its own legitimate aspirations.

Films' new defense role in training shown by Burton Holmes crew on location at South Bend Lathe Works.

United Action to Get Results

There is little difference between Government and other human institutions. You help Government and Government will reasonably help you. And if you approach Government as a unified industry, organized, with responsible spokesmen, and with adequate data, you will find that you will receive more attention than if you come as single individuals. It is the old school-book story of the bundle of sticks. Single, they were simply sticks, easily broken; in a bundle, bound together, they could not be broken and they made their way. It is your Government, after all; and as something in which you are a substantial stockholder, an owner, which you supply with funds, you are entitled to full consideration. You are the Government, and when you come to Washington, you are moving into your own house. You do not come as a suppliant for favors, but you come as an owner to exercise your rights. Congress is your board of directors, and the rest of them are the men and women employed to run your business. When Congress unmistakably knows what you want, and you make it unmistakably clear, Congress will see that you get it. If there is enough metal to provide Government agencies with aluminum chairs and aluminum steps, there obviously should be enough aluminum to provide metal for your real needs. It is quite probable there is no waste; but it is just as probable there is some absence of economic organization. Congress discovered that salient fact in digging into the gasoline and fuel situation. It found there was no justification for a shortage in the East. Even after the tankers were given away, there were enough tank cars to bring the oil across the continent. There simply had not been economic organization. But there had been scarcity that might have made the War seem nearer than it was, at the moment. If there is more aluminum that should be available, Congress will unquestionably find it out. It is really just as much interested as you are. If you are indifferent, you will find Congress indifferent. Are you indifferent?

The Use of Motion Pictures in Reporting to Citizens

★ by David G. Roylands ★

Collector & Administrative Asst., Downers Grove, Illinois

● Nearly one in every five of the cities over 50,000 population has made one or more motion pictures of city activities for use in reporting to citizens. At least nine of these 34 cities have made movies of general city activities: Atlanta, Berkeley, Detroit, Evansville, Fort Worth, Lowell, Milwaukee, Portland (Oregon), and Topeka. Movies made by the remaining 25 cities over 50,000 had to do with the activities of specific departments, as of recreation in Dayton; health and fire in East Orange; parks and water works in Chicago; and of the public service, recreation, and utility departments in Cleveland. The experience of these 34 cities with municipal movies, as reported in a questionnaire survey made by the International City Managers' Association, is here reviewed.[1]

Portland Film One of Latest

Amateur photographers "shot" the movies in 17 cities, professional photographers were employed by 10 cities, and both amateurs and professionals were used in seven cities (see table). Where amateur photographers were used, the official or employee in direct charge of the activity, together with the department head, made the decision as to the specific pictures to be taken, while in cities where professional photographers were used, department heads and the photographer generally made up a list of activities to be photographed and then decided on the manner in which shots should be made. Specially prepared scenarios were used in Austin, Boston, Denver, Pasadena, and Cleveland. In most instances, outstanding events or development of public interest were made as they occurred during the year, and these pictures were brought together, edited, and titled so that a coherent, unified sequence would result.

Atlanta contracted with a local film company for the making of the film. Professionals also were employed by Chicago, Springfield, Austin, New York, and Philadelphia. Although the Philadelphia Port Authority film was originally made by a professional, most of the later additions to the film were made by amateurs. East Orange hired a professional photographer to supervise the filming in its entirety, and Pasadena's film was directed by a professional as part of a WPA project. Wichita employed both amateurs and professionals, the professionals being paid on an hourly basis.

Twenty-four of the 34 cities included in this study own movie projectors: 18 have the 16mm. size, 2 the 35mm. size, and 1 both sizees. East St. Louis and Buffalo reported the ownership of the 35mm. size projector, while the Chicago Park District owns a 16mm. machine and the Chicago Bureau of Engineering a 35mm. projector. Boston, Tacoma, and Wichita were the other cities having municipally owned projectors in each size. Only three cities, Chicago, Boston and Milwaukee, own sound projectors; Chicago and Milwaukee also have silent units.

Producing the Film Program

One of the newest municipal movies is the colored film titled, *Municipal Service*, made by Portland, Ore. A municipal employee prepared the script, directed, edited, and titled the 16mm. Kodachrome silent picture, and the city's photographer "shot" the scenes. Special stress was placed on services not well known to the general public, but which are important factors in their protection, safety, and comfort. For example, there are views of work done by the harbor patrol; response made by the city to the call, "man drowned"; removing unsound and overhanging trees that endanger lives and obstruct traffic; training firemen at the drill tower; testing work in the health department laboratory; restaurant inspection; protection from short measure and incorrect weight; testing the pure water supply, etc. Appropriate titles preceding each picture or series of pictures indicate how the services affect citizens.

Some films that cover only one service were made in a few hours or days, while others required six months or more to complete. One of the films made by Schenectady, describing the evolutions at the fire drill tower, was completed by professional photographers from the General Electric Company in three hours' time. A film made by amateurs showing the treatment of sewage was "shot" in three days. The average time in making the municipal movies in 21 cities was 16 weeks. All of the pictures that required six months or more to film pertained either to public works improvements or to events that happened intermittently. Among those cities which produced films in less than six months' time, only Portland and Topeka attempted to present an inclusive survey of the working of the city government or a comprehensive view of public works improvements.

Six Cities Have Made Sound Films

Most of the municipal movies are 16mm. silent films. Only six cities have made sound films: Atlanta, Berkeley, Boston, Chicago, Schenectady, and Tacoma. Several cities, including Portland have made colored movies. Twenty-four cities have 16mm. films, and 3 have 35mm. sizes; 7 cities have both sizes.

There is a wide variation in the production cost of movies. Atlanta's sound movie cost $2,500, and Detroit spent about $25,000 for its general movie. Pasadena, New York, Cleveland, and Louisville spent from $500 to $1,000; while Denver, East Orange, Lansing and Springfield spent from $250 to $500 for their movies. The cost of making a film, in addition to equipment and personnel, includes filming, developing, editing, titling, and printing. For example, Pasadena provided $972 as the city's contribution to the WPA project which made the filming possible. This is not one continuous film, but a group of departmental films each of which is from 400 to 2,000 feet in length. A 16mm. silent film made by East St. Louis cost about $30 for the film used in making a 400-foot roll. Editing of a film usually reduces substantially the number of feet of film that may be used in the finished picture. Perhaps 2,000 feet of film must be "shot" in order to create an acceptable picture of 800 to 1,000 feet. A 10-minute reel in 35mm. is 1,000 feet; in 16mm. it is 400 feet. About one-half of the cities re-

(*Continued on the next page, Col. 1*)

DATA ON MUNICIPAL MOVIES IN 34 CITIES

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Under "Subject Matter," "G" indicates General, "R" Recreation, "F" Fire, "P" Police, "W" Public Works, "WW" Water Works, "H" Health, "U" Utilities, "PL" Planning, "S" Sewage. Under "Filmed By," "A" indicates Amateurs, and "P" Professionals. Under "Size," films not indicated by "S" are silent.

City	Subject Matter	Size (16 or 35mm.) (S-Sound)	Length of Movie in Minutes
Atlanta, Ga.	G	S16-35	20
Austin, Tex.	R	16	45
Berkeley, Calif.	G	S16-35	..
Boston, Mass.	FP	S16-35	60
Buffalo, N. Y.	WR	35	60
Chicago, Ill.	WW	35	35
	R	S16-35	10
Cincinnati, O.	F	16	..
Cleveland, O.	UWR	16	20
Dayton, O.	R	16	40
Denver, Colo.	WW	16	40
Detroit, Mich.	G	S35	75
East Orange, N. J.	F	16	55
	H	16	30
E. St. Louis, Ill.	FP	16	25
Evansville, Ind.	G	16	40
Fort Worth, Tex.	G	16	..
Hammond, Ind.	R	16	30
Lansing, Mich.	H	16	40
Louisville, Ky.	G	16	45
Lowell, Mass.	G	16	45
Milwaukee, Wis.	G	16	40
New York, N. Y.	W	S16	45
Pasadena, Calif.	W	16	60
Philadelphia, Pa.	U	16	45
Portland, Me.		16	75
Portland, Ore.	G	16	50
Rochester, N. Y.	W	35	30
Sacramento, Calif.	PL	16	30
	R	16	30
	WW	16	20
Saginaw, Mich.	R	16	25
San Jose, Calif.	P	16	60
Schenectady, N. Y.	F	35	15
	S	16	25
Springfield, Mass.		16	45
Tacoma, Wash.	U	16-35	45
Topeka, Kans.	G	16	30
Wichita, Kans.	G	16	25

[1] Several cities of over 50,000, notably Dallas, have made municipal movies since these data were obtained. A number of smaller cities, such as Muskegon Heights, Michigan, and Winnetka, Illinois ,also have made successful movies.

porting in this study have made more than one copy of their films and in some instances these are available for loan to officials in other cities.

Titles of the films apparently were selected with an eye for publicity. Cleveland's movie was called *Housekeeper to 900,000 People;* Portland, Oregon, *Your City Government in Action;* Denver's, *Romance of Water;* and East Orange's, *A Day with Friends in the Health Department.*

Audiences for the Film Program

Municipal movies have been shown before widely diversified groups such as educational organizations, conventions, service clubs, community clubs, employee organizations, churches, in motion picture houses, and before other types of audiences. Cities with attractive and entertaining films have had to require that bookings be made some months in advance.

Over 100,000 people saw Portland's first film, *Your City Government in Action*, and at the present time the new movie, *Municipal Service*, is shown in the city three times a week. The municipal films of Atlanta, Louisville, and Wichita met with instant and continued success, and according to local officials were definitely of value in disclosing to the people how their city government operates. The average number of people (omitting figures for Detroit) seeing the municipal movie in 26 cities was about 83,000. It is estimated by Detroit officials that attendance at showings of their movie totals seven million. Local attendance in six other cities had exceeded the 100,000 mark, in two cities the attendance was from 50,000 to 100,000, and in eight cities from 20,000 to 50,000.

The number of people who have seen the municipal movies in movie houses depends to some extent on the type of movie and the number of films available. Pasadena has nine different pictures, each of which is complete in itself. Portland, Oregon, has four—two general, one each on recreation and fire. Sacramento has one each for water, planning, and recreation departments. Tacoma has a film on its electric light, power, and water departments. Wichita produced three films covering the soft-water project, parks and playgrounds, and the municipal airport.

Atlanta's 35mm. film, *The City of Atlanta at Work*, which is 20 minutes in length, was substituted for shorts in the local cinema houses, and was later reduced to the 16mm. size for showing before lodges, clubs, and civic organizations. Boston's public safety film was shown in the local movie houses. Chicago's Park District films, *Fun on the Lake Front, Fun for All*, and *Baseball* were used at different intervals as "fill-ins" in local movie houses. Austin's 16mm. film has been shown in local theatres, but most films shown in theatres are 35mm.

The officials of most of the 34 cities believe that the municipal movies has been instrumental in stimulating thinking on local affairs. In Schenectady the sewage treatment film prompted school classes to inspect the plant annually; the Sacramento water department movie served to create publicity for a much needed filtration plant; health and fire department activities "are now more generally appreciated" as a result of the East Orange films, and the Springfield film demonstrated why additional expenditures were necessary during the flood crisis. Officials of only three cities were not convinced that movies are an effective medium of reporting municipal services to the people.

Many cities annually borrow special safety, recreation and health films. Safety films included pictures on fire prevention work, traffic control, and police department work. Three cities borrowed films made by other municipalities: Milwaukee used the Detroit film, Topeka gave showings of the Louisville film, and St. Paul used the Portland film.

General Suggestions

Some suggestions based on the experience of the few cities that have made movies of municipal activities may be of interest to other cities that plan to use this method of reporting.

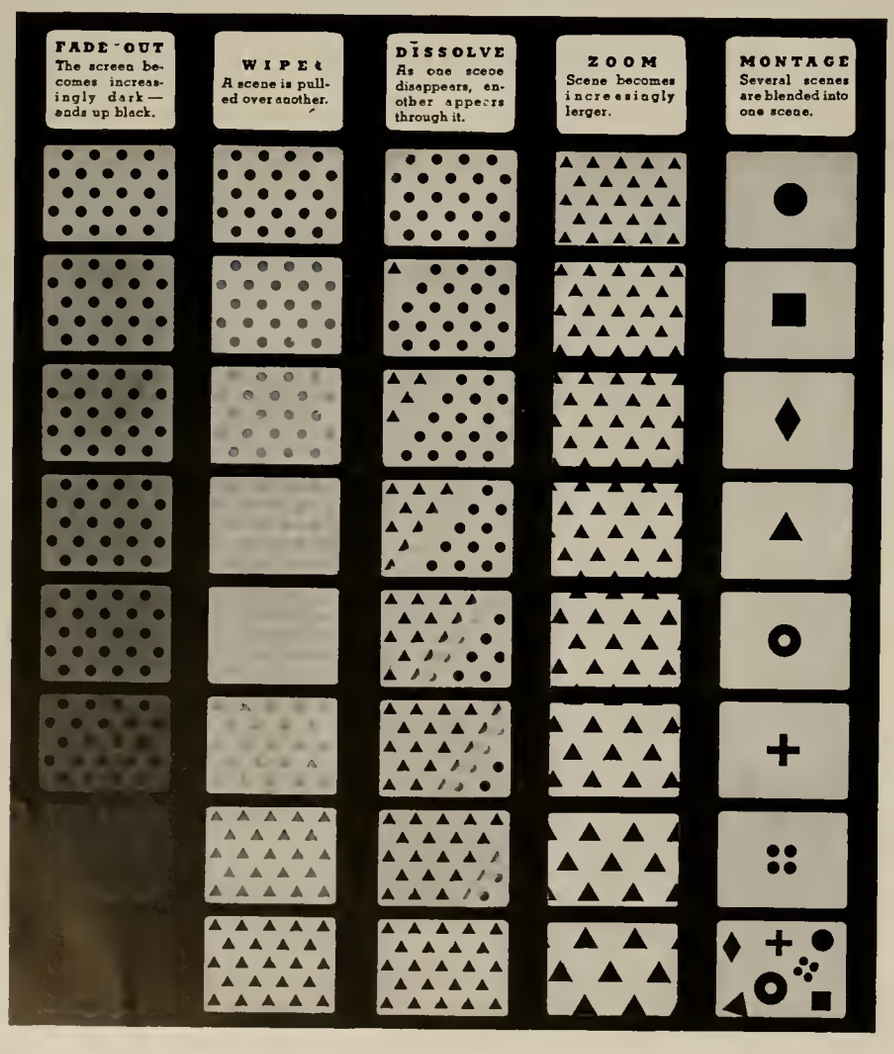
1. The "shooting" of a municipal film is not an easy task. If it is to attract and hold interest, careful consideration must be given to the scene, to the actors, angle of vision, lighting effects, speed of movements, and sound effects, because the film must compete with commercial films. For this reason it may be desirable to use professional photographers or at least some one with experience in taking motion pictures. The municipal film should do more than merely entertain the audience; it should stimulate further thinking and encourage analysis of various local needs.

2. The subject matter to be photographed should be carefully determined in advance in order that the film may tell a story and to avoid having a series of unrelated pictures. Pictures or shots of municipal officials should be omitted. Titles should be carefully written to give continuity to the sequence of pictures and to help tell the story. The filming should be fitted to the situation being covered.

3. The effectiveness of the shots taken depends largely upon the techniques used. For example, when should a medium shot rather than a long shot be taken? Will a certain scene be more forceful as a closeup? How can moving shots be taken without creating a sense of confusion and adding to the difficulty of editing the picture? Will a scene which gradually merges into the next picture appearing on the screen increase or decrease the continuity element in the film? When should shots be taken from a lower or a higher angle? A person experienced in making films will be better prepared than an amateur to answer these questions.

(*Continued on Page* 34, *Column* 2)

SYMBOLS EXPLAIN OPTICAL EFFECTS The Vocabulary of Film Production: Courtesy Audio Productions, Inc., N. Y.



NEW TESTING TECHNIQUE AIDS USE OF FILMS FOR TRAINING

(Above) An Eastern army post contingent is typical of the recent audiences attending "observation testing" shows utilizing the "Minute Mysteries" or "Observo" technique developed by Roy Post and Austin Ripley. Score board and other paraphenalia are shown; the screen subjects are usually of a general nature rather than the military subject shown in fascimile before the audience above.

● Conceived two years ago as a theatrical entertainment feature, a new game of observation testing, known as Observo, is now offered to business men as a technical aid to defense-born or defense-expanded film training programs. Originators of the game claim for it the following advantages:

1. It insures undivided concentration of the audience on the screen's message.
2. It insures maximum retention of that message by *every member* of the audience group.
3. It creates an incentive for every member of the audience to try to do better next time in retaining that message.

For business generally—whatever its present usages of commercial films—vast tasks of training and retraining both mechanical and sales workers are ahead. As a business man you may well be faced now with one of the following situations:

You and your business may have been drafted for production services to the nation's armed forces. You have been making sewing machines; now, on an almost overnight schedule of "hurry-up," you must begin to make guns. Your workers have new tools to become accustomed to, new production schedules to learn, new standards to meet.

Aids Industrial Training

Or, in cooperating with the defense program, you have employed a thousand new lathe-men and are asking them to work at high speed with unfamiliar machines. Your immediate need for an effective, quick-action program of safety-training is obvious.

In each of these situations—and in numerous others requiring that specific facts be imparted quickly and permanently to groups of men—Observo promises, on the evidence of numerous pre-testings, to be highly useful to industrial film users.

The Method of Preparation

Preparation for an Observo showing of any training film involves a private prevue in which a set of fifteen questions covering the film's high points is worked out by the testers. These questions, as the technique has been used in all tests to date, must be so phrased as to require a simple "Yes" or "No" answer. Answers are sealed until the night of the showing. A few illustrative sample questions based on a short strip of film, randomly selected, are also worked out.

The showing begins with a hundred-foot trailer reading thus:

"How good are your powers of observation? Here is your opportunity to test yourself and compete with your neighbor. Look at the following scene carefully, listen to every word that is said and test your powers of observation and memory. Watch carefully, listen closely. Here we go."

Films Followed by Query

The short introductory film strip is then shown, followed by the illustrative sample questions.

Thus the game is graphically explained and, *more important*, the audience is placed in an attitude of complete concentration on the screen. Showing of the training film itself follows a second explanatory trailer. Directly after the showing, the fifteen prepared questions are asked (either orally or from the screen) and answers indicated individually by the audience on specially-devised score-cards. Collection of these cards, public opening of the sealed answer-bag, and discovery of the high-score man

(*Continued on Page* 21, *Col.* 1)

A SAGA OF PUBLISHING IN PICTURES

The story of magazine publication, from the editor's desk to the ultimate reader's purchase at the newsstand is graphically told in this pictorial review of the new Castle-produced sound motion picture. *The Making of a Magazine*, sponsored by the C. T. Dearing Printing Company, widely known magazine publishing house. Added sequences in color show the production of color forms and its use in advertising; publishers, advertisers and agencies should particularly see this striking demonstration of the power of film promotion.

The art department of the magazine prepares layouts.

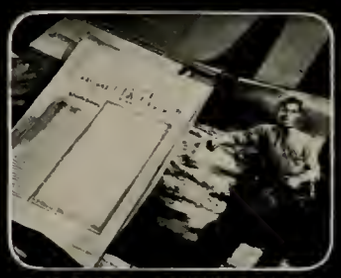
Copy and art specifications are approved at the publisher's editorial office.

Magazine editor receives dummy from C. T. Dearing Printing Company containing type matter and blue prints.

Photo-engraving department gets copy on halftones.

Reducing a photograph to the correct size for a rotogravure layout.

Retouchers perfect negatives for rotogravure process.


Proofs of halftones are posted in dummy for final approval.

A battery of linotypes sets copy and molds it into lead matter.

Hand compositors lift a printed page to life and beauty.

Proof readers at printing headquarters check all copy several times.

Type, printed on cellophane, is stripped on positives for carbon printing room.

The foundry, operating on a 24 hour basis makes electrotypes.

Plating copper cylinders for the rotо presses.

Checking cuts to be sure they are type-high.

The final plate from the foundry is locked on the 64-page Goss rotary press.

While press speed is maintained, a new roll of paper is fed in.

Letterpress sections of the magazine are delivered dry and accurately folded.

Pressmen check signatures constantly.

Finished magazines are ready for shipment to subscribers and newsstands.

And good printing is important where the mag-zine competes with other publications.

(*Continued from Page* 18)

complete the program. Time required, exclusive of the film showing: 16-18 minutes.

Since its inception in 1939, Observo has been played by audiences from Maine to Florida, ranging in size from 15 to 4,000 persons and totalling more than one-half million people. Retesting results in experiments involving groups of students indicate quite remarkable increases in retention of film content when Observo is used. In one such instance, on the basis of a retesting one week after the film showing, retention was shown to be 900% better for the group using Observo than for a control group which simply "discussed" the film after the showing. In another case, retesting after a lapse of one month revealed an average test accuracy of 71% for the group using Observo while 63% of the control group turned in blank test papers.

Army Tests Technique

Though this testing did not involve industrial training films, such results do have definite significance for business men who use films for training purposes. It is interesting in this connection to note recent U. S. army interest in the new training aid as evidenced by its use in demonstrations at Fort Myer and Camp Lee in Virginia, Fort Monmouth in New Jersey and Camp Holabird in Maryland. According to Roy Post, co-originator with Austin Ripley of Observo, the "game" is now being used at the army's film training division in the Munitions Building in Washington.

Experimental audience groups used during the past two years have included lawyers, students, teachers, prisoners, wealthy and poor, members of white, black and yellow races. Types of films used have included training, educational, documentary, religious and sales films. The device may be used equally well with any size or type of film and with sound or silent, movie or slide-film equipment.

Sale rights for the use of the technique have been turned over to Jack Haley and a newly-organized firm known as Cine Mysteries, Inc., holds world-wide distribution rights.

Soldiers put question score cards in special containers after the showing.

(Above) Conductor Jack Shaindlin leads the studio orchestra in a recording session; (right) sound effects assistants at work to supplement music background.

MUSIC ON FILM

● What do producers of commercial pictures do when the budget reads "Music — $75.00"? We can hardly visualize using a twenty-five piece orchestra in addition to a composer and orchestrator as it is well known that the days of "coolie" wages for musicians and composers are gone, and to get a suitable score for a picture the producer must make the cost of music an important item in his budget.

Recording at Eastern Service

Nevertheless countless commercial motion pictures are produced yearly and invariably the music fits the action. Having decided to clear up the situation once and for all, we journeyed over to Eastern Service Studios in Astoria and found ourselves on the outside of a door marked "Stage A." The sounds of musical instruments tuning up came through the door and as we entered the room the sight of an orchestra of about twenty pieces greeted our eyes. A tall dark man with a stop watch in one hand and a baton in the other was standing on the podium, gazing intently at the watch as if doubting its accuracy. Nearby a property man labored over some strange looking sound-effect gadget which had decided to "play dead" for the moment, and the studio technicians were making last minute adjustments. We found seats near the door and inquired as to what was happening at the moment. We learned that the orchestra had been there four hours and was expected to stay another three—that the music being recorded at the time was for Universal Newsreel—that the musical director was Jack Shaindlin, who works so fast that he uses two orchestras for one day's recording.

The Band Played On

Just then the conductor rapped sharply on the music stand, the noise subsided and he announced, "The next reel will start with 'Crisis No. 1.' A momentary ruffling of music paper, several questions and finally the cry "Roll 'em." The doors were locked, signal lights flickered and they were off. The orchestra played continuously for ten minutes with just a long enough pause between numbers to identify the selections.

We walked over and introduced ourselves to Mr. Shaindlin as he was dismissing the orchestra for their luncheon period. He turned out to be a young man of about 32 who spoke with a slight foreign accent and resembled Misha Auer.

Writes an Original Score

Several minutes later while munching on a sandwich he volunteered the following information: During the last four hours he had recorded music for seven shorts—five for Universal and two for Columbia and some new music for Universal newsreel. After lunch he would record two pictures for National Defense, one entitled *Aluminum* and the other *Bomber*. "Carl Sandburg is doing the narration for *Bomber* and I'm trying to do a swell job of scoring," he explained. The last few hours will be devoted to two commercial pictures, some main titles for Audio to be used for their commercial pictures and some music for his "library." In all over 11,000 feet of music would be recorded, and the payroll of his orchestra including composers, arrangers and extractors would be over three thousand dollars.

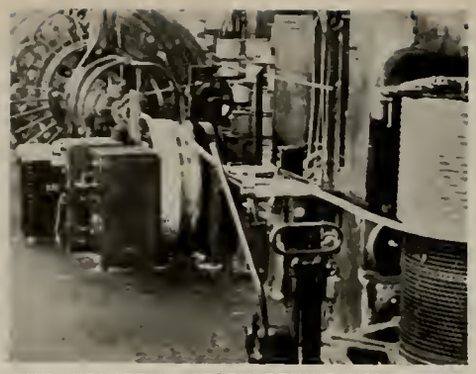
Upon learning that our interest was confined to the commercial field, he complained that producers are getting such a satisfactory job with his "library" sound track that they are reluctant to spend money for a "live" score. Further questioning brought the following information: Musical selections recorded on film are rented out at ten to twenty-five dollars a number depending on the nature of the composition and the length of the number. A complete reel is scored for sixty to one-hundred dollars, depending on the amount of work involved. Musical selections in many libraries were composed fifteen to tweny-five years ago and many of them before 1900.

Music Never Published

He explained that the oldest number in his library is not more than three years old and new numbers are constantly added. Another important factor is that the music was never published and hasn't been "kicked around." Among his recent live recordings for non-theatrical films were complete scores for a Sonotone hearing device film (A. B. K. Blake production), Borden milk film, a film for the cotton industry, and numerous others. Shaindlin is very proud of the fact that one of his scores for a National Defense film will soon be played in concert form over a coast to coast hook-up.

Editor's Note: Personality sketches of the men who make our films are welcomed: send in your nomination.

THE LATEST A. T. & T. SOUND MOTION picture "A New Voice for Mr. X" presents the case for telephone courtesy. Discourteous treatment means dissatisfied customers as the film ably shows.



THE INDUSTRIAL STORY BEHIND YOUR TELEPHONE is illustrated in this scene from "Coaxial", showing the coaxial cable twisting machine at the Western Electric Point Breeze plant.

IN TELEPHONE'S SOUND MOTION PICTURE "Long Distance" an operator is shown consulting a rotary file at the special routing board in the Long Distance Building, New York City.

AGAIN, TELEPHONE COURTESY MEANS SATISFIED CUSTOMERS, as this scene from "A New Voice for Mr. X" reiterates in this Audio-produced sound motion picture for A. T. & T.

PLOWING IN COAXIAL CABLE ON THE LONG ROAD from Stevens Point to Minneapolis is shown in this typical scene from "Coaxial," an industrial saga of the telephone business.

THIS SCENE FROM "LONG DISTANCE" shows a catenary span carrying wires of the 4th Transcontinental Line over a dry wash known as "Largo No. 1," west of Tucumcari, New Mexico.

10 MILLION SEE A. T. & T. PICTURES

♦ Produced by Audio Productions under the supervision of the Information Department of the American Telephone and Telegraph Company, *A New Voice For Mr. X*, latest release from the prolific list of productions for the seventeen Bell System Associate Companies, is currently being seen in many parts of the country.

A New Voice, a large production with 23 stage sets and a cast of 50, is designed to combat the problem of thoughtlessness in the use of the telephone in business. Its purpose is to encourage a consciousness of the telephone and a constructive use of its possibilities for efficient and friendly service.

The story is of a man who discovers that his telephone and manners are not exactly conducive to a pleasant response. After visiting an exhibit of the telephone company in which he hears his own voice, with its abrupt intonations, he realizes that perhaps the voice of his company is presenting a not more pleasant sound than his own voice. He investigates his employees' telephone habits and discovers that an easy way to increase his business and the good will of his customers is to adopt the more efficient and courteous methods recommended by the telephone company. The picture shows how some companies unthinkingly create a bad impression on the telephone by unwittingly using phrases and manners, which, although not purposely discourteous or inefficient, are still far from ingratiating. Ways and means of easily correcting these faults are shown in a series of sequences which are both amusing and thought provoking in that many of us are sometimes guilty of the very same faults illustrated.

A New Voice For Mr. X, like other films of the company, is produced by the A. T. & T. and turned over to the seventeen Bell System Companies for their own use as they see fit. Many large industrial concerns have arranged showings so that the entire organization will see the film.

Telephone films are seen by an audience of 10,000,000 yearly. Approximately thirty-five pictures have been produced since the inception of the program in 1929.

CUSHMAN SON'S NEW CARTOON

♦ A new animated cartoon in color and sound has just been released for theatrical distribution by Cushman Son's, Inc., baking firm. Produced by Ted Eshbaugh Studios, Inc., the subject is a fanciful story of the pastry realm, cleverly etched with romance and a musical background.

A Scene from "Pastry Town Wedding"

AUTO DEALER STARS

♦ A neglected portion of the motor industry's business story come in for attention in *Logan Looks Ahead*, a film soon to be released by Oldsmobile division of General Motors. The film features the model service department of the Logan Oldsmobile company, Portland, Oregon.

Picturization of the service and shop departments is featured. Certain final close-up scenes are being shot at the factory.

TWO LATHE FILMS

● THE FIRST TWO of a series of 16mm sound motion picture films based on the book, *How to Run a Lathe*, have just been released by the South Bend Lathe Works, South Bend, Indiana. Produced in full color by Burton Holmes Films, Inc., these pictures represent the most advanced technique for teaching lathe operation in industrial and vocational schools, universities, army and navy training stations.

The first film titled *The Metal Working Lathe* introduces the student to the standard back-geared screw-cutting lathe by familiarizing him with the names of the various lathe parts, their purpose and operation. It is ideally suited for showing to beginners before they operate a lathe for the first time. After seeing the film, the student may be allowed to manipulate the various lathe controls, as demonstrated in the picture. The film may then be shown again to answer the many questions that are bound to arise after a first experience with a lathe. This method of instruction materially shortens the orientation period and reduces the amount of individual instruction.

The second film, *Plain Turning*, clearly illustrates all operations in the machining of a shaft held be-

tween the lathe centers. It teaches many of the basic procedures encountered in all lathe work. Among these are blueprint reading, measuring with calipers and micrometers, locating and drilling center holes, proper selection of cutting tools, rough turning and finish turning of the work piece.

These films have been especially produced to speed up the training of lathe operators for defense industries. Based upon the book "How to Run a Lathe" (1,700,000 copies of which have been printed), a proven procedure of instruction has been recorded for visual education. Sound, color and photography have been combined under the direction of expert machinists and experienced educators to provide a most effective instructional medium.

Both films are of the 16mm size with sound track, and each is approximately 800 feet in length. Showing time of either is about 20 minutes. Complete information on securing the use of these films can be had by writing to South Bend Lathe Works, 426 East Madison Avenue, South Bend, Indiana.

U. S. RUBBER PRESENTS DUAL SHOW

● Utilizing a novel and powerful combination of visual media, the Footwear Division of the United States Rubber Company during the month of July held its regional sales meetings at Chicago and at Del Monte, California. The combination consisted of 20 three-dimensional slides in full color and a Kodachrome motion picture, *America Builds for Tomorrow*.

These regional meetings were for the purpose of introducing to district managers and their salesmen the 1942 line of Keds shoe. As the meetings were quite large the Company decided to dramatize its presentation of each new style with a three-dimensional slide projected on a large screen, thus enabling even men in the last row to see clearly each shoe as it was introduced, which not only served to glorify the shoe itself, but also permitted the company to introduce each new shoe simultaneously to each member of the large gathering.

It had been felt that perhaps dealers and salespeople were overlooking the part Keds are playing in present day America's outdoor life and love of sports. The motion picture, *America Builds for Tomorrow*, develops this theme. It explains the functional benefits of these shoes which have served America's footwear requirements in sports and leisure for the past 26 years. America, now, if at any time must strive to be a healthy nation: it must keep fit.

The main idea of the picture is presented in a constructive vein; it points out that despite temporary set-backs, war and defense efforts, America is building to a better and healthier life.

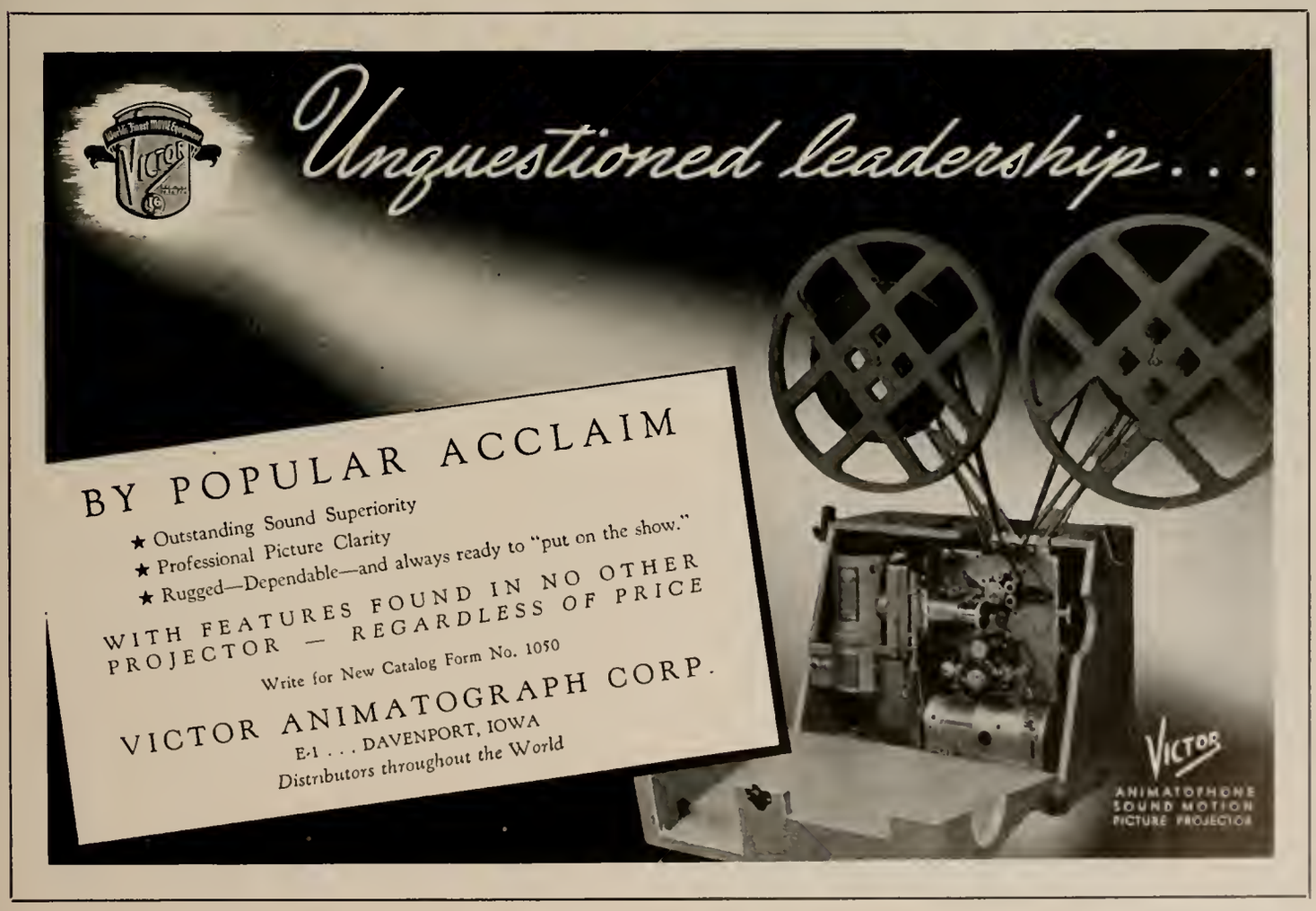
Each district office of the Footwear Division has been supplied with a print of the picture. Showings will be made to dealers and their salesmen. It will also be available to retailers for consumer showings. Its educational value has been approved by the Department of Education of the State of Virginia which is distributing the film in Virginia schools.

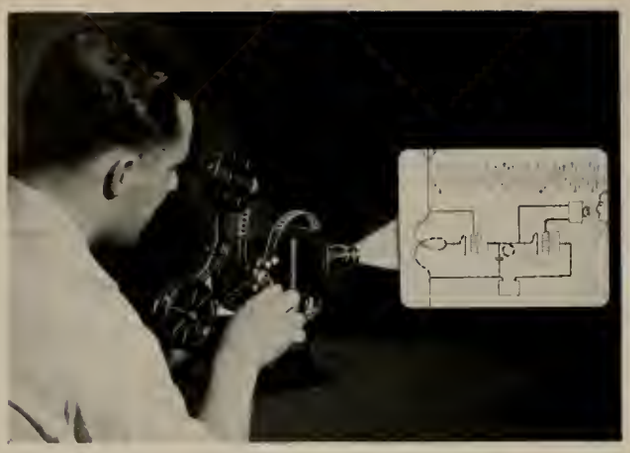
Loucks and Norling Studios produced both *America Builds for Tomorrow* and the three-dimensional slides.

NEWARK NEWS-REEL

♦ With the production of *Behind the Headlines*, a motion picture describing how a newspaper is made, the Newark *Evening News* recently joined the swelling ranks of important newspapers using commercial films in their promotional activities. The new film is a 26-minute, three-reel production dealing first with the organization of newsgathering and the mechanics of newspaper production; then dramatically illustrating the synchronized use of both in the handling of a major news story.

Current showings are before school groups, business groups and social clubs in the New York-New Jersey area. Further Fall showings are also planned. The newspaper's own staff was called on for a major share of production work, thus keeping costs at a minimum.





Visual training via motion pictures is an exclusive DeForest feature.

SEEING IS KNOWING

WHEN PREPARING FOR A CAREER IN RADIO, TELEVISION and PICTURES

● No — no one can prove with mathematical precision the old Chinese proverb that "one picture is worth ten thousand words." But probably one of the next best bets along this line is the experience of a modern, industrial training program known as DeForest's Training —an organization that has long been using motion pictures to help train young men and get them started in such highly technical fields as Radio, Sound and Sound Motion Pictures.

One reason for the success and effectiveness of DeForest's Training, year after year, is frankly attributed to this "visual training" feature. Certainly, a unique and interesting system is used:

A young man first receives concise and effective loose-leaf material covering some of the fundamentals in his training. Before long, he is provided with a 16mm motion picture projector—which is loaned to him for use in his own home. A number of reels of films are also loaned to him, over a period of time, which help him not only to better understand but also to retain almost indefinitely the important fundamentals he is studying.

Thousands Spent on Films

Thousands of dollars were spent in the preparation of these films. There are animated diagrams showing the action of the magnetic field . . . current passing through wires . . . pictures revealing the movement and control of electrons . . . Xray studies of working parts . . . closeups of equipment being taken apart and assembled . . . and other scenes of a like nature.

A young man can run these films over and over again—stopping them at individual frames . . . reversing them . . . starting them—until a point is thoroughly mastered. Every DeForest's student receives the benefit of this training feature. Students living in homes where household electrical current is not available, are provided with projectors especially designed to operate from a 6-volt storage battery.

For a DeForest's student, therefore, the old saying, "Seeing is Believing," is transformed into "Seeing is Knowing." Right in his own home the action of electricity and radio is unreeled before his very eyes.

Numerous employers and authorities in the field have praised the value of this visual training feature of DeForest's Training. As the president of one large electrical concern so well expresses it: "The fascinating motion pictures supplied in DeForest's Training bring out numerous points that are otherwise almost impossible to explain." But the program does not end with loose-leaf material and "visual training."

In order that he may get a well-rounded preparation, a young man is also furnished with a wide assortment of Electronic equipment —enabling him to enjoy the benefits of an experimental laboratory, also right in his own home. Items of equipment are mounted permanently on wood bases—connections being made by means of spring-clip terminals. This arrangement makes the various parts very flexible; they can be quickly changed from one circuit to another and used in a great many combinations.

No Substitute for Practice

It is said there is no substitute for practical work in order to secure experience. By means of this home laboratory equipment, a young man gains experience by performing many fascinating experiments.

For instance, he can construct a system for Light Beam Transmission to send voice or music on a beam of light. He can also build a Wireless Microphone to transmit his voice or music to his radio without any wired connection to it. He can make an Aviation Band Receiver, an "Electric Eye" control for burglar alarms, door openers, etc.—or a Code Practice Set, a Public address System, various types of Radio Receivers, and dozens of other interesting projects.

And in addition to all of the foregoing benefits, a young man has the privilege of coming to the DeForest's Training Laboratory in Chicago for two weeks of personally supervised practical training on larger items of commercial Electronic equipment.

Employment Service Aids

Upon the completion of this program, a young man then gets the benefit of a fine employment service to help him actually make his start out in the field. Such is the effective procedure available to likely young men today who are between 17 and 35—and who are interested in getting into this timely field.

For the young man seeking a worthwhile future, perhaps few fields are so timely, or offer such a variety of interesting details, as that of Electronics—which consists of Radio, Television, Frequency Modulation Radio, Aviation Radio, the "Electric Eye", Sound Motion Pictures, etc. As it is a field that has become essential to both industry and to the various branches of military service, the future appears promising indeed to young men preparing for this work. Here, an ambitious man may look forward to making personal progress regardless of the trend of national events.

To those interested in the field of Electronics, one of the most optimistic signs of late has come from that nation's capitol—with the announcement that the Federal Communications Commission has approved the commercial broadcast of Television, starting July 1. All of which means that Television has been authorized to start selling its programs to sponsors. And experts have long agreed that when this takes place, Television's magic should begin to reach out into an increasing number of homes.

An important aid to Television's progress is the recent advent of Frequency Modulation in the Radio world. Frequency Modulation's pure tone is ideal for providing the sound accompaniment for today's clear, flickerless Television pictures.

Color Television Developed

Another helpful development is the successful transmission of Color Television. Before very long, Television screens will likely be flooded with all the hues of the rainbow—certainly providing an added stimulus to the sale of Television receivers.

The possibilities ahead of this new field stir the imagination! In the past, new industries have provided young men with one of their finest opportunities—the chance to get in on the ground floor of a new development, and to grow and prosper with it. This familiar chapter in American industry will very likely be repeated with the development of Commercial Television.

But this fascinating new field is a highly technical one. Most of the future opportunities will go to men who "know how." Trained men will no doubt be needed in Television studios, control rooms, transmitting stations. They will also be needed to build, inspect, sell, install and service Television receivers. They will be needed out in the field to operate Television cameras and related equipment—"picking up" news as it is happening.

Many Fields of Adventure

The future of Television, plus the expansion of Frequency Modulation Radio, Aviation Radio and the need of skilled Radio and Sound men in both Industry and Military Service—combine to present a young man with one of his most interesting and finest fields of possibilities today. Certainly, it is a field that should be investigated by any young man wondering how to make the most of his years ahead.

Any of our readers interested in preparing for and getting started toward a career in the Radio, Television and Sound Motion Picture industry, may obtain additional information by addressing their request to Business Screen, 20 North Wacker Drive, Chicago, Ill.

INSURANCE FILMS REACH MILLIONS

by Raymond Healy, Motion Picture Dept., J. Walter Thompson Co.

● The two interpretive films produced for the Institute of Life Insurance, "Yours Truly, Ed Graham" and "American Portrait," have to date reached a total circulation of over two and a quarter million. Each creates in a different way a clearer concept of the services of the life insurance agent in the important part he plays in bringing financial security to the 64,000,000 policyholders in this country. The first of these films was released in September, 1939, and has been shown to a total of 1,571,736 of which 399,546 were adult club members, 367,065 school children, and the remainder a theatrical audience of 805,125.

"American Portrait's" circulation of 630,660 has been almost entirely non-theatrical up to this time.

Faced with the problem of getting national distribution on a cooperative basis which would tie-in local insurance agents, J. Walter Thompson Company, the Institute's agency, set up a unique system, the success of which is reflected in the above figures. The National Association of Life Underwriters in cooperation with their 368 affiliated life underwriter associations were asked to distribute promotional material about the films, make bookings, and report attendance. Thus 360 local underwriter associations became duly constituted film exchanges. Prints were placed on deposit in 27 conveniently located print libraries throughout the country and order blanks sent out to the associations.

Folders were prepared which the film committee of an association could mail out to the clubs in its locality, as a booking stimulus. When any association had made four or five bookings for any one week they could fill out a print order, mail it to the nearest library, and be assured of receiving the print on time. Equipment in many cases was gladly loaned by schools, oil, automobile or tire companies, or the Y.M.C.A., or rented from a local camera shop or projection service. Individual members of the association often served as projectionists. Audience leaflets designed to stimulate additional bookings of the film were prepared for distribution before the screening. Attendance report forms were included with every print order blank. At the completion of each showing these are filled in and returned to New York.

A number of the life underwriter associations did such a systematic job of film booking that they found it practicable to purchase their own projectors and prints.

Those agents of member companies of the Institute who did not happen to belong to an association were also encouraged to make bookings and to date have turned in a total of 426 bookings on both films. Certain non-member insurance companies have availed themselves of the opportunity to further the work of the Institute by carrying out their own distribution programs for the films.

The success of the campaign has been high-lighted by a well rounded promotion plan of publicity releases, introductory talks, mat service, and stills for local newspapers which were made available to anyone booking the film. Clippings have been returned to New York after the showings with the attendance forms which provided an opportunity for reporting audience reaction. Most of the reports were similar to these:

"A well planned, expertly portrayed motion picture. Audience reaction was most favorable." Ed Sebelian, manager of "Town Theatre," Hopkinton, Mass.

"Excellent! Many questions on life insurance and social security raised from the floor following the showings."

In addition to the voluntary circulation of the films by insurance men, a selective program of distribution to civic and service clubs in non-association cities was arranged through Modern Talking Picture Service. Modern has also handled the booking of schools and theaters.

At the conclusion of the more active phase of distribution for "Yours Truly, Ed Graham," ten prints were placed with the Y.M.C.A. Motion Picture Bureau and have been screened 449 times, to clubs and schools having their own equipment, in about six months' time.

Starting January 1, 1941, the plan outlined above was supplemented by 3,000 bookings to Parent-Teacher Associations, county farm groups, and other selected organizations having their own equipment. This relatively unexplored channel of non-theatrical motion picture distribution is being developed by Modern Talking Picture Service.

By the end of the calendar year, it is estimated that the Institute's films will have been booked to about 10,000 groups before 3,000,000 people.

How to "Sweeten" Your Commercial Film Programs

Perhaps yours are among the many commercial film programs which need the lightening touch of a rollicking cartoon comedy . . . or the audience-building aid of an interesting short feature film . . . or additional films to bring the programs to proper length . . . or a periodical change of supplementary films to revive salesmen's interest.

Broad experience will guide B&H Filmosound Library in recommending ready-made film additions which will contribute most to the effectiveness of your programs. This extensive, up-to-date library offers the finest professionally-made cartoons (many of them in color), plus timely short sound films on a wide range of subjects—often on subjects which tie up closely with clients' business films.

A few offerings typical of thousands available are briefly reviewed below. Use the coupon to request complete information and our experts' advice.

Scene from "Aladdin and His Lamp"

CARTOONS

Popular with Every Audience

Boy Meets Dog. Charming story of a boy and his dog. Color or monochrome. Length, 10 minutes.

Mary's Little Lamb. Light comedy in full color. Enjoyable entertainment. Length, 10 minutes.

Aladdin and His Lamp. Rags to riches because of a genie. Humorous, color or monochrome.

SHORT FEATURES

To Lengthen Your Programs

Sky Defenders. Timely color film showing training of U. S. Army Air Cadets. Magnificent aerial photography.

Killers of the Sea. Thrilling film of deep-sea "hunting," including personal combat with sharks. Black-and-white.

Canfield Cook (right), aviation authority, on location during filming of "Sky Defenders"

This catalog reviews hundreds of "sweetening" films. Send for your copy.

Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

SEND COUPON FOR COMPLETE DETAILS

BELL & HOWELL COMPANY
1808 Larchmont Ave., Chicago, Ill.

( ) Please recommend films for "sweetening" our programs. (Description of programs, purpose, audience type, and film distribution method should accompany this request.)
( ) Details on cartoon comedies.
( ) Details on short feature films.
( ) Recreational Film Catalog (free to 16mm. sound film projector users, 25c to others)

Name..... Title

Company...

Address.....

City.....State.....

PRECISION-MADE BY

Bell and Howell

SLIDEFILM REVIEW

TIDEWATER'S DEALERS HELP CREATE FILMS

● "Creative cooperation" is probably the best way to describe the technique behind Tide Water Associated Oil company's latest slidefilm program for dealer education. For in a very real sense, this program is actually as much the brain-child of the dealers themselves as of the company whose products they distribute.

In describing the situation out of which this program was born, the sponsors point out that almost all of the several thousand service stations they supply are independently operated; hence uniform sales and service policy must be the result of persuasion rather than of enforcement of rules. Slidefilms had been used before, but only in sales meetings too large for effective dealer participation and as sugar-coated preachments "from above."

Break Up Big Meetings

The new plan, initiated a year ago, involved, first of all, breaking up sales meetings into sub-groups of ten to twenty dealers. Within such groups, discussions among dealers of dealer problems were conducted, under the supervision but *not* the domination of representatives of Associated who had been trained in a special short course in conference leadership.

Then, *after* the discussion and not before, slidefilms were shown—films which were not, as formerly, preachments from a distant and impersonal corporation but rather which presented a like discussion among selected dealers gathered together for the purpose at Associated's central offices.

Mailed to each dealer a week or two after each of the four annual conferences was a booklet containing the complete script (with pictures) of the film shown at the conference, this together with other specific merchandising helps based on the conference's outcomes.

Four Programs Featured

Slide films used in this fashion during the past year were: *That's My Business*, emphasizing in general ways to make business better; *Lost: One Customer*, stressing the "don'ts" of oil station salesmanship; *Found: One Customer*, dealing with ways to get new customers; and *Padlocking the Profits*, outlining in the same down-to-earth dialogue form how to meet the chief problems of station management.

According to Mr. J. A. Ransford, supervisor of sales training for Tide Water Associated Oil company, this firm has long been a heavy user of slidefilms and has produced over fifty of them in the space of a few years. The company writes all its own scripts, does its own casting and supervises all photography and recording.

Other firms contributing to the production of this program were: Charles M. Miller Studios in San Francisco (for the photography); Photo & Sound, Inc., of San Francisco and National Broadcasting Company (for the recordings). Artwork for films and booklets was contributed by Associated's own art director. J. Vance Blackman, assisted by Hugh Johnson and Paul Minamora; scripts were by J. A. Ransford and Arthur M. Arlett.

National Cash Register Tests Film's Effects

♦ A striking demonstration of the power of sound to strengthen the presentation illusion of reality was made this year by the National Cash Register Company—with the aid of a slidefilm "produced for the sole purpose of selling the use of sound." It suggests possibilities of "rich harvest" for more detailed experimental study of the subject.

The production opens with a picture of L. L. Shoemaker, head of the company's Sales Education department, standing with raised hand. The accompanying sound-disc requests, in Mr. Shoemaker's voice, "will those of you who use slidefilms in your work please raise your hands?"

300 Salesmen Respond

In an audience of 500 of the company's star salesmen, 300 hands were raised at the test showing. On immediate repetition of the question, the hands went up again. The moral, as pointed out immediately thereafter by Mr. Shoemaker himself, is that (even from an audience of star salesmen conditioned by their work to resist sales psychologies) sound slidefilms can stimulate individuals to action.

As Mr. Shoemaker puts it, "Think what a good sound slidefilm could do to make a *prospect* act."

Used Films for Years

National Cash Register Company has used the film medium the past ten years for both selling and salesman-training purposes, and has been experimenting for the past two years with the use of sound slidefilms.

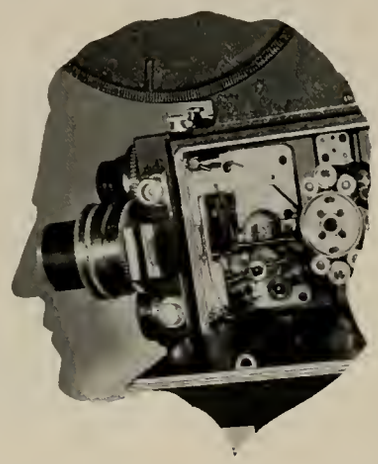
Slidefilms Vs. Charts

♦ Slidefilm presentation as an aid to the understanding of complex charted data—such was the objective, now successfully achieved, of a recent 200-frame production, sponsored by the Paper Bag Manufacturers Institute and titled *The Paper Bag Industry*.

The Institute, on completing a highly statistical chart analysis of its industry, was faced with the extremely difficult task of shaping its data into some presentation form which would readily and effectively reach the industry's leaders. Charts were highly complex, easily read by the expert but difficult for the layman.

The slidefilm that solved the problem presents these charts piecemeal, one element at a time, and then combines these elements into a now-meaningful whole. Such a technique, sponsors of the film point out, tends also to lend fresh dramatic impact to the traditionally dry figures of market trends, manufacturing standards and individual deviations from standards.

The slidefilm presentation was made to key executives *before* they received the charts in printed form. Thus, the most important facts of the charts were, according to the sponsors, "made to stand out as never before" from the flat statistical record of the charts.



GEARS THAT CLICK

Open one of our Mitchell cameras and you'll find fiber gears and metal gears—worms, studs and pinions. They must be there to make a picture. But—

Have you ever looked inside a scenario writer's head? Have you ever watched those gears click?

They are the most ingenious gears in all filmdom—the gears of imagination and creative ability that mesh with those practical gears of planning — planning your film to tell your story. The "gears" of our Creative Staff spin brilliantly, novelly and objectively to tell your film story dramatically. With audience-appeal, deft handling, imaginative treatment and a smash to the eyes and ears, they make a Burton Holmes film distinctive. They are another reason why —

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SYNDICATED SOUND SLIDEFILM PROGRAM TEACHES TODAY'S 'SELLING IN AMERICA'

SHOWN ABOVE ARE SOME TYPICAL scenes from the "Selling America" program produced by Jam Handy:

Scene 1 (top to bottom) shows the customer who wanted a rubber patch for his wife's hot water bottle turning down the salesman's suggestion that he buy seat covers for the car he does not possess.

Scene 2 hows the vegetarian's response to the salesman's suggestion that she buy a stove because of its marvelous steak broiling qualities.

Scene 3 demonstrates how high pressure salesmanship turns a customer into a showman who is also a "No-man."

Scene 4 illustrates that there must be a real meeting of the minds between salesman and customer.

Scene 5 shows how to get back on the main track to an order after having been by-passed by an objection.

● "WHAT I WANT is a patch for my wife's hot water bottle," said the irate customer to the salesman when his request for a rubber patch had been countered by a sales talk in behalf of seat covers for the car he did not possess.

"I'm a vegetarian," announces the housewife coldly to the salesman who dilates at great length on the steak broiling qualities of a stove he is trying to sell her.

"First," says the wrong life insurance salesman, taking a deep breath and plunging ahead, "you'll want a thousand dollars for a clean-up fund. Then you'll certainly want your wife to have at least $200 a month during the first year for a readjustment fund for your family. That two hundred, of course, is the same as your salary. After the first year . . ."

Yes, you're right. The prospect is all worn out. The pace is too fast for him.

Such are some of the salesman's sins of commission that are dramatized and explored in the course of the new *Selling in America* program developed by the Jam Handy Organization. The emphasis in the program, however, is on productive methods of selling and the wrong methods are mentioned merely for the purpose of hanging up a "No Thoroughfare" sign.

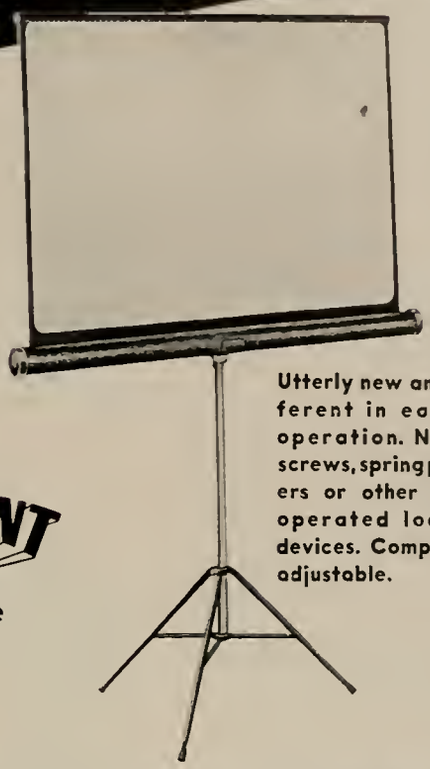
Selling in America is, in essence, a plan for getting salesmen to do more of the things that will please a customer and less of the things that will displease him—a course of conduct calculated greatly to increase selling effectiveness. It shows salesmen how to understand a customer almost better than the customer understands himself—and then puts the salesman to work immediately to cash in on that understanding.

The basic ideas of *Selling in America* are derived from five principles of human association discovered by Benjamin Franklin which made him not only a super-salesman but also a statesman. Sometime ago these principles were modernized to serve the modern salesman in a talking motion picture, *Selling America*. There they gave such a good account of themselves by stimulating salesmen to more productive efforts that firms using the picture demanded a successor to carry on the good work.

As a result the *Selling in America* program was produced. It centers

(*Continued on next page, Col.* 1)

Now—for the first time—an AUTOMATIC SCREEN



It's a RADIANT of course

Utterly new and different in ease of operation. No set screws, spring plungers or other hand-operated locking devices. Completely adjustable.

Erected Instantly in 3 Simple Automatic Movements

To use stills and movies SUCCESSFULLY you MUST have a perfect screen. The new Radiant Automatic gives you just that. There is nothing like it—nothing to equal it. A slight pressure on a convenient lever and the tripod legs SLIDE into position and lock there. Merely turn the screen case—automatically it locks into horizontal position. An effortless pull—again by an automatic clutch, exclusive with Radiant—your screen is in viewing position at ANY height you want it, 17 to 50 inches from the floor.

And what a Screen Surface! —the famous Radiant "Hy-Flect"

Every bead is firmly embedded in crystal clear plastic to give permanent, unsurpassed brilliance, clarity and detail. It stays flat, will not curl. Rigid, machine tubing prevents side sway, wrinkles and sags. Yet its weight is at a minimum. Insist on Radiant at your dealer's or write for new illustrated folder.

Radiant Screens now in sizes up to 12 x 12 feet

There is a Radiant screen for every purpose. Our line has been extended to include screens 12 x 12 feet. Whatever type or size you need, Radiant has it.

RADIANT MANUFACTURING CORPORATION

1140-46 SUPERIOR ST. • CHICAGO

(Continued from the previous page)
around five talking slidefilms, one for each of Franklin's five rules. It develops all manner of sales strategies and techniques. The salesman is initiated into the art of finding out the buyer's interest, of dealing with objections although avoiding arguments, of selling at the right pace, of bridging from one point to another and of building up the purchase.

Numerous dramatizations of the selling of scores of different products and services are contained in the slidefilms and the plan is designed to be used in any line of business.

A manual is provided to show the sales manager or leader how to operate the plan.

While the program has particular timeliness because of the thousands of new salesmen now entering the selling field as a result of the national defense emergency, it is intended not only for beginners, but is designed also as a refresher course for experienced men and women to remind them of methods they know, but often forget to employ.

Techniques used in the *Selling in America* program are the outgrowth of 22 years of experience on the part of the Jam Handy Organization in providing plans and materials used in 6,000,000 training meetings by an important cross section of American industry. This new plan marks an effort to bring within the reach of organizations of all sizes methods which, in the past, have been mainly reserved for firms ordering special training jobs.

Putting the 'Why' in Films

♦ The suggestion that the "why" of carpet quality be stressed in future training films for carpet salesmen won first prize for Mr. M. G. Reade of Downers Grove, Ill., in a recent letter contest conducted by the Charles P. Cochrane Company's house organ, "Sale-ing Orders."

And the consumer himself, educated by consumer research services and by magazine articles on how to buy, increasingly demands specific, definite proof that he's getting his full money's worth. If industry itself fails to provide such proof, the consumer turns increasingly to independent advisory agencies for it.

There are here two jobs that commercial films can do for the merchant: they can train salesmen to know the value-highpoints of the goods they sell, and they can train the customer to buy those goods for *sound* reasons. Either slidefilms or movies can do these jobs.

SLIDEFILM REVIEW: 3

A COMPLETE PROGRAM FOR APPLIANCE SALESMEN

THE ELECTRICAL APPLIANCE SALESMAN learns modern selling techniques in the complete new visual sales "package" just announced by Modern Kitchen Bureau of the Edison Electric Institute and Vocafilm Corporation, producers.

ESTABLISHED LEADERSHIP

LOUCKS & NORLING studios

QUALITY

motion pictures since 1923

"The three-dimensional Keds pictures and the new motion picture "America Builds For Tomorrow", both in full natural colors, were a tremendous success at our sales meetings".

Thus wrote an executive of the United States Rubber Company to the Loucks & Norling Studios at the conclusion of their regional sales meetings introducing the 1942 line of Keds.

This combination of three-dimensional stills and sound motion pictures, both in Kodachrome, is the answer to the sales manager's prayer for something new and different to dramatize the market for his product.

LOUCKS & NORLING STUDIOS

245 West·55th Street - New York City

Tel. COlumbus 5-6974

● The entire electrical industry, including utilities and manufacturers, has cooperated in producing a new-type visual sales training course for all the electric appliance salesmen in the United States.

Two years of study and research preceded the decision as to just what type of program was needed to supplement the training work being carried on by individual manufacturers. For many years great numbers of appliance salesmen, particularly in non-metropolitan areas, were trained only sporadically, or not at all. Utilities attempting to lend a hand in the training job were severely handicapped by the dearth of suitable training material. In December, 1940, the decision to go ahead with an intra-industry plan was made and the big job started.

Nineteen Committees Aid

Responsibility for the program was split among 19 committees, which were coordinated under the Modern Kitchen Bureau of the Edison Electric Institute, and the Vocafilm Corporation was chosen to do the job.

The producer first reviewed all training material in present use, including films, brochures and study courses that have been prepared by the various manufacturers. Then a check was made on current selling practices of sales groups in large communities and small. This determined what was needed in the field.

After digesting all this material and checking constantly with the 19 committees representing manufacturers and utility men, particularly the sales and training executives, a comprehensive plan was mapped that led to the final training program.

Complete Training Package

New conceptions in training are packed into this course. It is a complete training package that is considerably in advance of average "sales training." Here are no worn out clinchers, no selling mumbo-jumbo, but a fresh, logical approach that teaches selling where many others leave off.

These films are designed for use at dealer meetings, with individual dealers and their salesmen, with small groups of dealers salesmen where intensive sales training can be done, with utility salesmen, and with regular employees.

This training program is based on the premise that it must help the salesman to make more money. Only if the meetings do that, will the individual salesman attend and the program be a success.

Recognizing the need to get re-

sults, it was first determined why salesmen were not selling more—then they were shown how to do something about it.

Salesmen most often fail to sell for two reasons:

1. They tend to become discouraged and as a result don't *try* as hard as they should.
2. They tend to become confused, and fail to sell as *effectively* as they should.

The training program was therefore geared to overcome these two tendencies.

First, it was done by creating five films, one on each major appliance—these helped to prevent discouragement.

The product films are as follows:

1. Refrigerators
2. Laundry Equipment.
3. Ranges.
4. Water Heaters.
5. Roasters.

down the points previously outlined.

Thus the purpose of the product meetings is not so much to show the salesman *how to sell*, as it is to make him *want to sell* this particular product, and to make sure he has the information necessary to do a good selling job. This is the best possible counter-irritant to discouragement, as it shows the salesman how and why to do what he should do.

Eliminate All Confusion

The basic films eliminate confusion in the salesman's mind by reviewing the basic elements of the sale, and give him a check-list that lets him know at all times just where he stands with every prospect.

Two distinguishing characteristics of these films are that they are neutral as to brands; and they consider the sale from the customer's point of view. Meeting the customer's need is an ever-recurrent theme throughout the series.

A Great Industry Meets Its Training Needs With Complete Program for Appliance Salesmen

Second, it was done by creating five basic films on *selling*—these helped to prevent confusion.

The basic selling films are as follows:

1. How to Build a Prospect List.
2. Getting the Right Start.
3. Demonstrating to Sell.
4. Answering Objections.
5. How to Close.

The product films do three things for the salesmen:

First, the film examines the average salesman's reaction to the product, and shows him that that particular appliance holds greater opportunities than he was inclined to believe at first thought.

Second, the film reviews the outstanding reasons why prospects buy this appliance, refreshing the salesman's memory as to the best ways to appeal to different types of customers.

Third, the film demonstrates how to sell the product, and nails

1. Film No. 1 shows how to find someone who needs your product — someone with a problem which your product will solve.
2. Film No. 2 shows how to get the prospect's confidence, and to make her aware of the importance to her of a problem your product will solve.
3. Film No. 3 shows how, by demonstration, to review for the prospect the uses she *can* make of your product, and by so doing to convince her that it is an immediate necessity.
4. Film No. 4 shows how to use objections to help the prospect visualize the product in use in her own home and to reassure her that there are no serious disadvantages to buying.
5. Film No. 5 shows how to get the order by helping her to act the moment she is convinced.

The use of the ten films is based on the group-conference idea. The conference leader is therefore given a specially written discussion guide for each of the ten films in the series. This enables him to do a complete sales training job in thoroughly reviewing the material presented in the films, answering questions, quizzing the men present, localizing the facts and discussing specific selling situations.

TYPICAL OF THE LATEST in two-speed record playing equipment now in demand for both educational and industrial training purposes is this McClure Picturephone unit, especially designed for two-speed operation, utilizing both 78 and 33 1 3 r.p.m. recordings.

HOLLYWOOD COLORFILM
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at last
under one roof!
A NEW MILLION DOLLAR PLANT TO SERVE YOU IN COLORFILM
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Gasparcolor Film
BLOW UPS—From 16mm to 35mm in two and three color
SLIDEFILMS—Single or double frame in two and three color
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What does the U. S. Postal Department have to do with Theatre Screen Advertising?
Just this . . . when you request a copy of "What is ALEXANDER THEATRE SCREEN ADVERTISING?" . . . and you will want one because it is the most complete discussion of this powerful medium ever published . . . Uncle Sam's postal men will deliver it to you in a hurry. Your free copy of this interesting book is waiting for you . . . a card or letter will start it on its way.
ALEXANDER FILM CO.
COLORADO SPRINGS, COLORADO
Offices in NEW YORK • CHICAGO • DALLAS • ATLANTA • SAN FRANCISCO

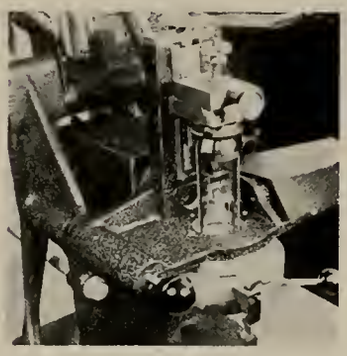
NEW EQUIPMENT
PRODUCTION • PROJECTION

● RECOGNITION of the useful role role now being played by motion and slidefilm equipment has enabled manufacturers in this field to maintain production. When present Government orders are cleared away for shipment, normal delivery schedules are expected to be resumed, with sharp increases noted in the use of films for industrial apprentice training and employee relations purposes, such as safety education, thrift, etc.

Announce New Screen

♦ Announcement is made by Radiant Manufacturing Corp., Chicago, of a recent Radiant development which brings to the market a new screen. This screen is automatic — and features a radical departure in ease of operation.

Without the use of any set screws, spring plungers, or any other hand operated locking devices, the new automatic Radiant screen is erected instantaneously by 3 simple movements. A slight pressure on a small lever opens the tripod legs: a simple turn puts the screen into position automatically. No hooks, no hangar, no fixed position is necessary.



Bell & Howell projection lamp shown in special aligning and brazing machine in which special lamp ring is attached.

The new screen is adjustable to any height from 17 to 50 inches from the floor by use of the Radiant exclusive automatic clutch. Square tubing minimizes side sway. All parts are cadmium plated and the screen housing is in beautiful crackle-finish.

Color Film 'Blowups'

♦ Initial tests have been completed and production set on blowups from 16mm to 35mm in two and three colors, as well as single and double frame slidefilms in two or three colors, by Hollywood Colorfilm Corporation. Gasparcolor film stock is used in the process.

Both commercial and entertainment—including "juke box"—subjects have been demonstrated, using projection of both original and blowup for comparison, and if anything the blowups appear to gain definition. Process is reported to be economical, and all evidences are that it is highly satisfactory.

DuPont's Film Booklet

♦ A new 20-page booklet, *Dupont Films for Documentary Reproduction*, should prove of interest to the commercial user of film for photographic copying. All necessary information such as speed ratings, exposure guides, spectrograms, developing times and storage recommendations are included for DuPont *Safety Microcopy*, the ultra fine grained pan-chromatic negative with an effective resolving power of more than 193 lines per millimeter and for DuPont *Safety Positive* and *Fine Grain Safety Positive*, companion films for use in documentary reproduction. Copies may be received by addressing the DuPont Film Mfg. Corp., 9 Rockefeller Plaza, New York, N. Y.

Colburn Price Lists

♦ Complete new price lists on laboratory film services, issued by the Geo. W. Colburn Laboratory, 1197 Merchandise Mart, Chicago, as of September 1st, are now available to motion picture and slidefilm users. The service includes optical printing, contact printing, 16mm. sound printing and recording, Kodachrome duplicating, slidefilm printing, copy work, handling of titles, charts, animated maps.

A special price list on 16mm. Sound-on-Film recording and a special price card on 35mm. Kodachrome slidefilm printing are also available to those interested. All requests should be addressed to the Colburn Laboratory in Chicago.

B & H Slide Master

♦ With the announcement of the new Filmo Slide Master, Bell & Howell is entering actively into the production of this type of equipment. Claimed as one of the new projector's most important features is a "system of lamp mounting entirely new to positive projection."

The new "base-up" lamp slides into the lamphouse from the top, the chief advantage claimed for this position being that it prevents accumulation on the lamp's sides—where it will interfere with illumination —of the blackening deposit formed during operation. The familiar B & H prefocusing, pre-aligning ring, as used in B & H motion picture propectors, is also used in the new still projector.

Other special features include: forced-air cooling which adjusts automatically to various lamp sizes, safety controls which positively prevent turning on lamp without turning on cooler also, ventilated slide-carrier, and cabinet styled by one of America's leading industrial designers.

The new projector accomodates glass—or paper-mounted 2 in. by 2 in. transparencies in either Kodachrome or black and white. For variation in light-intensity, 500-, 750-, or 1000-watt lamps may be used. Choice of lenses, all anastigmatic and interchangeable: 3½ in, 5 in. or 7½ in. F 4.5. Focus, operated by a rack-and-pinion assembly, may be locked when desired. The projector may be operated on 100- to 125-volt AC or DC power sources.

Prices and further information may be had by addressing inquiry to the company, at 1801 Larchmont Avenue, Chicago.

AN OPEN LETTER TO YOUR BUYER

Dear Sir:

The audio-visual method of training has been recognized as the most effective.

Audio-visual equipment produced by Radiad Service has been proven to be the more effective way of using this most effective medium.

You will appreciate the story of our latest developments, and we will be happy to furnish you with full details.

Won't you drop us a line, and let us show you how we have answered a 1001 equipment problems. Just send your card or letter to us at

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WHO? . . . . YOU!
WHAT? VAPORATE YOUR FILMS
WHY? for permanent protection against climate, scratches, spots, stains, finger marks.
WHERE? THROUGH YOUR PRODUCER OR DEALER
WHEN? . . . . NOW!

VAPORATE — PEERLESS FILM TREATMENT

BETTER PHOTO FINISHERS OFFER VAPORATE PROTECTION FOR STILL NEGATIVES

VAPORATE CO., Inc. 130 W. 46th St. New York City

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The PICTUREPHONE for Training, Sales, Demonstrations, Meetings

The Only Complete Line of Sound Slide Film Projection Equipment on the Market. Whatever You Need, We Have It. Twenty-Five Exclusive Advantages. Radically Different.

Write us today . . .

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SAFEGUARD YOUR FILMS

INSIST ON FIBERBILT SHIPPING CASES

TRADE FIBERBILT MARK SHIPPING CASE

THEY PROTECT 16MM REELS AND FILM WHILE IN TRANSIT

THE COMMERCIAL NEWS-REEL

● Distribution of commercial films will attain new records this fall season. Already sharp increases in attendance at club and lodge showings are noted by operators and early requests for bookings by schools and other regular outlets indicate that sponsors can expect unlimited totals. New audiences in areas affected by defense are already being served.

Motion Picture Bureau News

♦ "Music of the Masters," newest addition to the YMCA Motion Picture Bureau's rental film library, is a series of one-reel pictures for students of music and music-lovers generally. Each sequence presents, with sound, a close-up view of an outstanding musical performer at work. Artists included are: Jose Iturbi, Emanuel Feuermann, Walter Damrosch, Schuman-Heink and many other distinguished performers. There are twenty subjects in the series.

This year, in expanding the scope of its present service to churches, schools, YMCA's, clubs, community and industrial organizations, the Bureau is releasing to its mailing list of 18,000 organizations a complete listing of the titles it has available. These include: 22 films in the field of history and civics, 17 in fine and industrial arts, 30 in health and safety, 100 in the physical sciences, 50 in sports and athletics, 24 in transportation and communication, 58 in travel and adventure, 41 on vocational subjects, and the new series of 20 on musical techniques.

Listings of all titles or of the titles included under any one of the nine headings listed above may be had by request addressed to YMCA Motion Picture Bureau, 347 Madison Avenue, New York City.

Nu-Art's Community Songs

♦ *Sing, America, Sing* is the title of a new series of community song films to be released this Fall by Nu Art Films, Inc., for audience-participation use in movie theatres. Songs in the first issue include: *Casey, Daisy, Home on the Range,* and *American.* Production and direction are by Jack Kemp, and casts include "name" bands and talented performers as song leaders.

Nu Art Films also presents a new listing of what the firm calls its three *Business Builder* series of short entertainment subjects.

Six New Castle Releases

♦ Beginning with the September release of six outstanding new movies produced exclusively for owners of 8mm and 16mm projectors, Castle Films' Fall season promises far beyond the usual in home screen enjoyment and thrill.

Among the several innovations to be found at photo dealers everywhere in the forthcoming Castle schedule is a new series to be know as the *Adventure Parade.* At no period in the comparatively short development of professionally-produced movies exclusively for use on the smaller projectors have such vast expenditures been made by a producer to assure ever-increasing variety and quality.

Assuring Lamp Precision

(Illustrated on opposite page)

♦ Illustrative of the precision methods that go into the making of the best motion picture equipment is the story behind the centering ring used on all Bell & Howell projection lamps. Such stories—and every first-class producer and equipment maker has at least one to tell—are the backbone of our industry's public relations story. Perhaps one day it will all be told—and in pictures.

The position of the filament within run-of-the mine mass-production lamps varies slightly from lamp to lamp. It may tilt forward or back, lean right or left, stand high or low. And, since that filament is only ½ inch square, such variations of position may sometimes be significant for projectional efficiency. As much as 1/3 of that filament, say B&H engineers, may sometimes be entirely out of useful range unless special adjustment is made for each individual lamp.

The centering ring is derived from just such a "special adjustment" and ensures maximum light efficiency for the lamp that bears it. In the factory, the image of the lamp's filament is first projected upon an optical target. Then the lamp is turned, raised or lowered until that image is focused accurately on the exact center of the Projector's optical system. The centering ring is then welded on as a guide to ensure that the lamp will always be used in that "best" position.

Another special feature claimed by B & H—and rather closely related to this matter of the centering ring—is the use of a reflector adjustment which tends, by "interlacing the reflected filament images with the filament coils themselves," to compensate for variations in individual lamp filament coils.

NO MATTER *Which* STEP THEY'RE ON
WE HELP THEM UP TO THE *Next*

When These
MILLIONS ARE IN THE PROCESS OF REACHING BUYING DECISIONS

Audiences of substantial buying-power are demanding industrial, informative motion pictures from the Y.M.C.A. Every screen is a potential demonstration and show window for your product. Investigate this opportunity. Write for details.

Y.M.C.A.
MOTION PICTURE BUREAU

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SELL ON SIGHT *with*
LOW COST COLOR IN MOTION

AS A PROJECTOR

Shows 14 individual 35mm 2 x 2 Kodachrome or black and white slides at 8 second intervals, either on the ground glass screen already in the machine or by projection. Slides may be changed in a few seconds. Ideal for counter or window display. Perfect performance even in broad daylight.

AS A VIEWER

AUTOMATIC ADVERSLIDE $97.50 (Discounts on Request)

PRODUCER INQUIRIES INVITED
Add this unit to your equipment line: get our attractive proposition.

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PROGRESS *with* COLOR

•

Are you satisfied with your 16mm Kodachrome Duplicates?

Are you getting the full color value and definition of your originals and the fidelity of your sound track?

Ideal Kodachrome Duplicates are precise—color corrected to simulate the shadings of the original—printed with modern equipment designed exclusively for Kodachrome duplication.

IDEAL
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MUSICAL SCORE BY
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For listings on this page address inquiries to Service Bureau of Business Screen, 20 N. Wacker, Chicago.

BUSINESS SCREEN'S
INDEX OF PRODUCTION

George Pal Puppetoons Are New Hit

(Right) Typical scene from a Pal Puppetoon.

● IN A GLENDALE, CALIFORNIA THEATRE, recently, several thousand people—among them newspaper critics and correspondents — applauded the American advent of a new type of film entertainment. Music by Andre Kostelanetz filled the house and on the screen before them had appeared an amazing group of puppets who danced, sang, rode horseback and generally cavorted. Produced by George Pal, a newcomer to the American film capitol, and released by Paramount, this rip-roaring "western" is done in careful miniature and in full Technicolor.

Heretofore commercial production has adopted the technique of the entertainment film. Epoch-making in this sense, *Western Daze* reverses the process, for George Pal's success in Europe came with the use of his Puppetoons as business pictures. Recognizing the value of the medium as sheer entertainment Paramount secured Pal's services on a releasing basis, for a series of puppet productions.

His Philips Radio productions for the J. Walter Thompson Company—the first one led to others as a matter of course—were straightforward entertainment with music, and the commercial tieup followed in a brief trailer at the end. In an adaptation of the "Sleeping Beauty" story the beautiful maiden slept until the fairy prince in the guise of a Philips salesman came along, turned on a Philips Radio and the beautiful music awakened her. His *Philips Broadcast* and *Philips Cavalcade*, among others, used similar highly successful story techniques.

Love on the Range was his first puppet film with synchronized dialogue throughout, and five years ago he began to use color. *Southseas Sweethearts* and many others utilized the Technicolor process which today is his standard.

Unlike the American scene, no European studios have distribution channels warranting the expense necessary to produce animated films purely for entertainment purposes, and thus the advertising sponsorship of most of Pal's productions to date. Despite this sponsorship, which is an interesting contrast to the unsponsored radio shows of which Britons are so proud, Pal's Puppetoons were most enthusiastically received in the leading first-run houses of England and the Continent and warmly praised by film critics. He was fortunate in having as sponsors progressive advertisers who were content to present them with a minimum of advertising, so skilfully and unobtrusively handled that conservative English audiences, usually wary of mixing advertising and entertainment, gave them unstinted approval. —*HLM*

QUALITY PRODUCTIONS
BLACK & WHITE & IN COLOR
Division of *Photo Sound* SARRA, Inc.
WHitehall 5151 -:- 16 East Ontario Street -:- Chicago

SLIDEFILM PRODUCERS!
3-DIMENSIONAL KODACHROME SLIDEFILMS
from your original stereo transparencies for use in S.V.E. Polaroid Projectors and "Tru-Vue" stereo viewers.

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A COMPLETE SERVICE for Motion Pictures, Sound Slidefilms, and Electrical Transcriptions.
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AUDIO PRODUCTIONS, INC., 35-11 35th Ave., Long Island City, N. Y.
ADVERTI-FILMS, INC., Hollywood, Calif.
B. K. BLAKE, INC., RKO Bldg., New York City.
BURTON HOLMES FILMS, INC., 7510 Ashland Avenue, Chicago, Illinois.
CARAVEL FILMS, INC., 730 Fifth Avenue, New York City.
CASTLE FILMS, INC. Offices in Rockefeller Center, N. Y. Also Chicago and San Francisco.
JAM HANDY PICTURE SERVICE. Offices in Chicago, Detroit, New York, Hollywood, Wilmington and Dayton.
LOUCKS & NORLING STUDIOS, 245 West 55th Street, New York City.

VISUAL DISPLAYS

News of display and field projection industry and films.

● Latest and Probably the least expensive of modern display devices now available for the automatic projection of Kodachrome slides is the ADVERSLIDE, a dual-purpose unit recently announced for the commercial field by the Novex Corporation, 629 Washington Boulevard, Chicago.

The machine may be used as a viewer for counter displays, etc., or as a projector for advertising exhibits, show displays and similar purposes. A 3-inch focal length lens and Vernier focus assures simple, instantaneous focusing and the simple operation of the slide-carrier mechanism apparently offers trouble-free operation for the day-in-and-day-out use by the display department.

THE AUTOMATIC ADVERSLIDE AS A WINDOW DISPLAY UNIT

Offers Screen Literature

♦ The Radiant Manufacturing Corporation of Chicago, Ill., manufacturer of Radiant "Hy-Flect" Projection Screens, has just issued a new folder, entitled "For Clearer, More Brilliant Projection —Radiant, the Hy-Flect Screen." It contains full descriptions, sizes, types and prices of the complete line of Radiant Screens for home, business and educational uses.

U. S. O. Mobile Units

♦ Three mobile outdoor motion picture theatres are being sent into the area of the U. S. Army's field maneuvers by the United Service Organizations to entertain soldiers, it has been announced from U. S. O. headquarters in New York.

Contained in specially-constructed streamlined buses, the theatre units are enroute from Detroit, where they were built, to New Orleans, La., in an area where nearly 500,000 troops of the Second and Third Armies are participating in war games. Two units will operate out of New Orleans, the other out of Monroe, La.

Manned by professional motion picture operators and sound technicians, the mobile units carry complete power plants with which to operate their motion picture and sound projectors. Each also has a high-powered broadcasting system over which large groups may listen to radio programs or recorded music. The center of each bus may be elevated so as to present a picture screen easily viewed by the soldiers in training.

Men In The News

♦ Donald "Chris" Cronin, Account Executive of the radio department of the Sidney Garfinkle Advertising Agency, has resigned his position to become an Account Executive at Photo & Sound Inc., San Francisco movie and record producers. Cronin replaces Norman V. Carlson.

Pathescope Names Wright

♦ J. Gordon Wright, formerly production manager for Ross Federal Research Corp. in Los Angeles, has joined the staff of the Pathescope Company of America, New York, to head the Script Department. He formerly directed publicity for RKO and Fox theatres in Portland, Ore., and Seattle, Wash.

Clark Joins Associated

♦ Associated Sales Company, Detroit, has just announced the appointment of LeRoy A. Clark as manager of the company's Technical Division.

He will be located in the Detroit office where he will be actively engaged in the planning and production of Associated's technical training and defense training programs.

LEROY A. CLARK

Mr. Clark was vice-president of the Detroit advertising agency, Holden, Graham & Clark.

MORE THAN **200,000,000 PEOPLE** SAW THIS TITLE ON THE SCREEN LAST YEAR

The same organization that every year produces more than twenty theatrical films for Columbia Pictures Corp., is at your service . . . to give the professional touch to *your* sales story. We've done it for General Motors, General Electric, the Borden Company and a host of others . . . now we'd like to show you what our twenty-five years experience in this business can mean to you.

HAVE YOU SEEN THE SONOTONE FILM THAT EVERYONE'S TALKING ABOUT? . . WE'LL BE GLAD TO SCREEN IT FOR YOU!

B. K. BLAKE, INC.

R. K. O. BLDG., RADIO CITY, NEW YORK

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Local and regional facilities for the showing of commercial film programs

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ALLIED FILM EXHIBITORS, Inc.
1963 So. Vermont Avenue, Los Angeles, Cal.
EXHIBITORS OF 16MM. INDUSTRIAL AND PUBLIC RELATIONS FILMS.
56 exchanges serving 250 communities in the Western Trading Area.
Regional offices
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. . for coverage in **ST. LOUIS**
and the States of Missouri, Illinois, and Arkansas
see **RAY SWANK**
620 N. SKINKER BLVD., ST. LOUIS, MISSOURI
EXPERIENCED COMMERCIAL DISTRIBUTOR
Also Equipment Rental and Complete 16 mm. Library

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KANSAS CITY SOUND SERVICE CO.
1818 WYANDOTTE • KANSAS CITY, MO.
"The Road Show Center of The Heart of America"
TERRITORY { KANSAS and WESTERN HALF MISSOURI and ADJOINING TERRITORY
NOW HANDLING COMMERCIAL FILMS for several National Manufacturers. Personal contact with over 100 roadshow operators enables us to give personal supervision. Our mailing lists over 2,000 Schools and Colleges. Twelve years' experience as Motion Picture Distributors.

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16MM & 35MM motion picture projection service. Arrange club, school, church showings, supply equipment and operators. Full responsibility, one-time or long runs in New York, New Jersey, and Connecticut. Continuous projection and sound-slide film service. Have largest local list of theatrical outlets for top quality industrial films.
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Middle West Rural Residents See Our Programs
Weekly
We can show YOUR INDUSTRIAL FILM to this
Audience
RATES ON APPLICATION
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SPACE IN THIS DIRECTORY
For information concerning listings in this geographical index, address Business Screen, 20 North Wacker Drive, Chicago. Rates for service sent on request to responsible projection operators.

REPORTING TO CITIZENS

(*Continued from Page* 13)

4. Some of the factors that have a direct bearing on the cost of film are length, type of film (black and white or color), number of copies made, size, sound or silent, amateur or professional photographer, and accessories. The cost of developing 100 feet of 16mm. negative is about $2.00, and for the 35mm. size $3.00. The developing of titles is about one and one-half cents per foot for the 16mm. and about three cents for the 35mm. size. For a 16mm. sound film, the actual material cost per 400-foot reel for the film and development, with negative, is about $30 for black and white and $40 for Kodachrome without negative, while the cost of a 16mm. silent film is approximately $27 per reel for black and white, and $35 for color. These figures do not include the use of recording equipment or production personnel.

5. Silent films may be produced more cheaply than sound films. When a silent film is used a commentator can adapt his remarks to the audience, thus making for flexibility of presentation. In this way citizens have an opportunity to see and hear a representative of their municipal government. But the sound film presents a more coordinated picture than the silent movie and can be shown without a commentator. A sound movie also moves faster, has more appeal, and sustains the interest of the audience. Moreover, the silent film appears to be an anachronism to audiences that have become accustomed to the sound film.

6. Titles to individual pictures should convey some idea as to what to expect in the film. In the case of silent films, titles may occupy from 30 to 40 per cent of the total footage. Good titling, therefore, may mean the difference between the failure and success of a film. There should be a specific title to indicate elapsed time when this is essential to the understanding of the story, and there should also be an explanation covering important factors not shown on the film. Descriptive titles should be not more than 30 words in average length and should contain a single major idea.

7. Only the 35mm. size can be shown with success in motion picture houses. For that reason alone, films of both the 16mm. and 35mm. sizes are recommended; 16mm. prints can be made from 35mm. negatives.

8. When a city does not own a projector, and when financial limitations prevent the acquisition of a machine, rental or loan cameras may be used. Atlanta and Topeka have found it advantageous to show their municipal films with borrowed or rented projectors.

Some of the municipal movies are extremely good but many are quite mediocre, slow moving and uninteresting. They do not compare favorably with such good documentaries as *The River* or *The City*, which show what can be done in the way of putting life into factual material. When municipal officials develop a better taste in educational films they will not be satisfied with some of the movies they have produced.

*Editor's Note: Mr. Rowlands, A. M. degree in political science, 940, University of Chicago, has taught social sciences in high school in Kentucky; worked several summers in the county treasurer's office in Pittsburgh, Pennsylvania; and has been in his present position as Collector and Administrative Assistant, Downers Grove, Ill., since the spring of 1940.

This article appeared in *Public Management* and is reprinted with the special permission of that publication.

FILM INDEX

Recent film productions of unusual interest in business and educational fields

Air Travel
Title: "Winged Horizons." *Subject*: Scenic advantages of air travel. *Sponsor*: Transcontinental and Western Airlines, Inc. *Comment*: A new color-sound motion picture of a transcontinental stratoliner flight, with numerous scenic stop-overs included. Being shown to aero club and business men's groups.

Automotive Accessories
Title: "Dealers' Choice." *Subject*: How Delco batteries are made in two Delco-Remy plants. *Sponsor*: Delco-Remy, Inc. *Comment*: A motion picture now being shown at annual dealers' conventions.

Banking
Title: "Song of a City." *Sponsor*: The Cleveland Trust Company. *Comment*: Premiere showing before F. A. A. meeting in Cleveland, September 9. An all-color sound motion picture depicting the financial life of a typical city: strongly humanized.

Newspaper Promotion
Title: "Behind the Headlines." *Subject*: Newsgathering and the mechanical production of a newspaper. *Sponsor*: The Newark Evening News. *Comment*: A 26-minute three-reel movie which outlines newsgathering and mechanical processes and dramatizes the news-handling of a major newsstory. Available to schools, business groups and social clubs in New York and New Jersey.

Public Utilities
Subject: Advantages to consumer of rural electrification. *Sponsors*: Georgia Power company and Georgia Agricultural Extension service. *Comment*: Now available to farm groups throughout Georgia, perhaps later also to out-of-state groups.

Tire Industry
Title: "Golden Valley." *Subject*: Transportation of sand and gravel to site of new Shasta dam in California. *Sponsor*: Goodyear Rubber company. *Comment*: A motion picture for industrial showings.

Trucking and Transportation
Title: "Assembly Lines of Defense." *Subject*: Contribution of Chrysler corporation to national defense. *Sponsor*: Chrysler corporation. *Comment*: News-reel technique used to portray production of wide variety of military machines produced by Chrysler. Linked with detailed presentation of new Plymouth models to regional dealer groups.

Slightly Used
SOUND SLIDE FILM MACHINES
Auditorium Model
Many with tri-purpose projectors
RADIAO - PICTUREPHONE - SOUND PROJECTS
PRICE: 50% ORIGINAL COST
TOWNSEND NATIONAL RECOVERY PLAN
450 E. OHIO ST. CHICAGO, ILL.

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MODERN BUSINESS

OFFICE LAYOUTS WITH WINDOWS ON ONE TO EIGHT SIDES

Superb modern office accommodations at Twenty North Wacker Drive combine efficiency with ideal working conditions for employees and executives. Thousands of spacious windows assure pleasant daylight illumination and lake-fresh air throughout all floors. Located just outside the confines of the Loop business area, Twenty North Wacker Drive soars far above all surrounding buildings, further assuring a maximum of light and air for your office layout. Whether large or small, there are space accommodations suitable to your needs with moderate rentals in keeping with the times.

PUBLIC AND PRIVATE DINING ROOMS FOR ALL BUSINESS GROUPS

For employees and executives, modern restaurant facilities, featuring delicious, yet moderately priced meals are available at Twenty North Wacker Drive. Here, too, the extensive facilities of two completely-equipped club floors offer ideal accommodations for business meetings. Private dining rooms for luncheon, dinner and banquet arrangements are at the disposal of resident executives. Luxurious lounges provide a convenient rendezvous for an hour's relaxation from the cares of business.

COMPLETELY EQUIPPED THEATRES AND STUDIOS FOR SALES FUNCTIONS

From the unequalled facilities of the world-famous Civic Opera auditorium and the Civic Theatre, both of which are located on the ground floor at Twenty North Wacker Drive, to the modern studios and theatres on tower floors above, there are facilities for every type and size of meeting, convention or similiar business or entertainment function. For motion picture prevues, radio broadcasts before studio audiences or other uses, there are facilities for large or small groups.

EXCEPTIONAL SERVICE FACILITIES

Within the building are Chicago's finest vault facilities offering modest rates; other convenient service facilities include the ultra-modern barber shop, valet-tailor, the Opera Bar, cigar and candy shops and a modern, moderately-priced restaurant. Everything to meet your daily office needs without leaving the building!

LOCATION AND PRESTIGE . . .

Located at the center of all Chicago business, adjacent to wholesale, financial and Loop business and shopping districts, Twenty North Wacker Drive stands at the threshold of Chicago's West Side. Within a few minutes walk of principal rail terminals, with motor coach, surface lines and rapid transit coaches at the door.

Address All Inquiries to the Office of the President
Mr. James C. Thompson

AT THE CENTER OF CHICAGO BUSINESS • THE CIVIC OPERA BUILDING

20 NORTH WACKER DRIVE

DeVRY SERVES THEM ALL!

As American industry, schools, and government agencies turn to the unequalled power of the film medium for training and informational purposes, DeVry 16mm and 35mm sound projectors, cameras, and other precision-built equipment has become the accepted choice for performance quality and dependable operation. On powerful new fighting ships of our expanded Navy, in the Army and—on the home front—in key manufacturing plants and schools, DeVry is meeting the challenge of defense!

400—35MM PROJECTORS TO NAVY

Chosen after rigorous tests to assure unfailing, dependable performance under grueling conditions of sea and land duty, over 400 DeVry 35mm sound projectors are being installed on ships and bases of Uncle Sam's newly-expanded Navy.

In the Air . . .

An important contribution to the national defense program is being made by this sturdy DeVry camera unit installed in the flight recorder equipment used by the Douglas Aircraft Company of El Segundo, California. The camera-recorder assembly has become a standard part of flight-test equipment and has done much to decrease the burden on flight test personnel.

FILM YOUR INDUSTRIAL ACTIVITIES WITH A DeVRY 35MM AUTOMATIC CAMERA

The same precision-built instrument adapted for critical flight test duties described on this page is available to assist in your new industrial production problems. For time and motion study, apprentice training, production records and many other educational and informational uses, this DeVry 35mm automatic camera provides an economical, easy-to-operate equipment fulfilling all professional-quality standards. Prices and full data on request.

Immediate Delivery

and on land . . .
DeVRY SERVES TWO ARMIES

The U. S. Military Academy (West Point), Camp Holabird (Md.) Army Transport School, Aberdeen Proving Ground, Forts Sill, Riley, and Humphreys and other Army outposts are DeVry equipped. Serving the army of defense workers at home, DeVry industrial projector installations include Caterpillar Tractor, International Harvester, Ford, Firestone, Allis-Chalmers, and many other leading defense producers.

IN THE SCHOOL, FACTORY OR IN THE FIELD GET DeVRY 16MM THEATRE - QUALITY PROJECTION

For all-important showings of educational-vocational training, public and industrial relations films and all other school and business uses—specify DeVry 16mm theatre-quality Interpreter or Q-12 series sound film projectors—and you'll get the FINEST IN SHOWMANSHIP!

De Vry Q12 16MM Sound Projector

Day and Night for Defense!

DeVry production of projectors and other precision motion picture equipment for defense as well as domestic and export requirements is on all-out, day and night schedule! 28 years of experience make it possible for DeVry craftsmen to meet the challenge of increased demand with the same unfailing standards of perfection.

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Business Screen

THE MAGAZINE OF COMMERCIAL AND EDUCATIONAL FILMS

№ 8

IN THIS ISSUE: FILMS SERVE THE AMERICAS; PICTURES INFORM THE PUBLIC; SPEED DEFENSE TRAINING

VOLUME THREE • 1941 • SINGLE COPY FIFTY CENTS

CONSTANT VIGILANCE

RIGID laboratory control, with critical tests all along the way, sees to it that every foot of Eastman negative film contributes its full quota of high quality and unvarying uniformity. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee Chicago Hollywood

PLUS-X

for general studio use

SUPER-XX

when little light is available

BACKGROUND-X

for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

To
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PRO
If you want proof
Plans get results

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American Viscos
The Bates Manufac
Wallace Barne
Black & Decker Manu
Cadillac
Calco Chemical
S. H. Camp &
Cluett, Peabody &
Dictaphone C
E. I. duPont d
Eberhard Fabe
Ethyl Gasol
Godfrey L. C
The B. F. Goodr
Hart Schaffn
Jenkins
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Talon,
The Texas

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our many years' experience suggest how they may contribute to the solving of your long-range problems? A letter entails no obligation—and it may prove very well worth while.

CARAVEL FILMS
INCORPORATED
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AMERICA NEEDS VISUAL EDUCATION: YOU CAN HELP PRESERVE IT BY TELLING OF ITS VALUE TO YOU AND HOW IT CAN BE USED TO AID IN NATIONAL DEFENSE!

On Page 6 of this issue of *Business Screen appears* an editorial stating the case for Visual Education and its place in the National Defense Program.

Your own written testimony on the value of Visual Aids in Education, Training, and its many other valuable uses will help preserve and extend the use of this powerful medium in the interests of National Defense and protect the continued supply of equipment and other materials essential to the maintenance of *your own* film program!

Write at once, simply stating your own appreciation of the value of Visual Aids (motion pictures and slidefilms, etc.), how they are being used, and how you think they can be applied to aid Civilian Defense, Vocational Training or any of the manifold uses which can aid America so greatly in this hour of national emergency!

Write at once, c/o O. H. Coelln, Editor, Business Screen Magazine, 20 North Wacker Drive, Chicago, Illinois. Letters containing useful suggestions and testimony will be published and later forwarded to those concerned with this problem in Washington.

O. H. Coelln, Editor, Business Screen

CONSTANT VIGILANCE

RIGID laboratory control, with critical tests all along the way, sees to it that every foot of Eastman negative film contributes its full quota of high quality and unvarying uniformity. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee Chicago Hollywood

PLUS-X

for general studio use

SUPER-XX

when little light is available

BACKGROUND-X

for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

To Business Executives with the courage to plan

THREE YEARS AHEAD

PROOF

If you want proof that Caravel Plans get results, check with

American Can Company
American Viscose Corporation
The Bates Manufacturing Company
Wallace Barnes Company
Black & Decker Manufacturing Company
Cadillac Motors
Calco Chemical Company, Inc.
S. H. Camp & Company
Cluett, Peabody & Company, Inc.
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Eberhard Faber Pencil Co.
Ethyl Gasoline Corp.
Godfrey L. Cabot, Inc.
The B. F. Goodrich Company
Hart Schaffner & Marx
Jenkins Bros.
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National Biscuit Company
National Lead Company
Pepsi-Cola Co.
Socony-Vacuum Oil Company, Inc.
Swift & Company
Talon, Inc.
The Texas Company

OR ANY OTHER CARAVEL CLIENT

REGARDLESS of the extent to which your company is occupied with work for national defense, it is surely the part of wisdom to start planning for what may happen one year, two years, even three years from now...

While we are devoting part of our efforts to promoting and producing vocational training films to speed defense, we are also helping a number of large business organizations prepare for all-out competition in the years ahead

—By devising long-range *training* programs, to keep far-flung sales and dealer organizations ready to do a top-flight selling job whenever the signal flashes.

—By promoting long-range *educational* programs, to create a better understanding on the part of high school and college students (and their parents) of the many benefits which come to them as a result of the specific services of American business institutions.

Both of these programs are designed to meet problems that are bound to become increasingly perplexing; and since they cannot be escaped, it is surely good judgment to anticipate them with a plan that can be quickly adapted to each changing situation.

May we tell you more about these plans—and from our many years' experience suggest how they may contribute to the solving of your long-range problems? A letter entails no obligation—and it may prove very well worth while.

CARAVEL FILMS
INCORPORATED

New York • 730 Fifth Avenue • Tel. CIrcle 7-6112

A Weapon of Defense That is Vital to America!

THIS IS THE WEAPON that appears on the Critical List of supplies regarded as essential by the United States Army and Navy. It is being used in every training center and on every ship and at every base of both arms of the service.

In Nazi Germany educational institutions are equipped four-to-one over own school installations. In the hands of the Nazi diplomatic corps, this weapon was an acknowledged force in the preliminary conquest of Norway and later of the Balkans and a powerful factor in neutralizing Turkey.

In England it has been a vital factor in the upholding of national morale and in the speeding of civilian training. Under government sponsorship it is being used in every hamlet and community throughout the British Isles every day of the year. In the diplomatic pouches of her able envoys, it is carrying the proof of Britain's stout heart and indomitable courage, building goodwill, holding tradelines in South America and throughout the yet-peaceful portions of the world, including our own country.

Again, in the United States it is being groomed as one of the most potent weapons in our Latin-American goodwill campaign. Meanwhile it is also to serve the United States Office of Education in its appointed task of vitally important vocational training of workers needed in the defense industries.

Quietly, day and evening, it brings important news and new ideas, better methods and essential explanations to workers, salesmen, dealers, students, farmers and government workers throughout the land.

What is this powerful weapon? America invented it, perfected it, and has shown more ingenuity in its use than any other nation in the world. And now one of this nation's most potent weapons is the film projector.

We need it.

O. H. COELLN,
Editor: Business Screen

November 5, 1941

PRODUCTS AND PERSONALITIES

● JOINING HIS NAME with the ten leading figures in the development of the motion picture, The Society of Motion Picture Engineers has placed the late Mr. Herman A. DeVry upon its roll of famous pioneers and has so notified members of Mr. DeVry's family and officials of the DeVry Corporation, projector manufacturing concern of which he was president and founder.

Mr. DeVry's name is linked with that of Thomas A. Edison and other celebrated pioneers in the listing which now appears each month on the back cover of the Society's Journal. He is the first Chicagoan and, in fact, the first man outside the East to receive this acknowledgment of his countless contributions to the arts and science of the picture industry.

Slides in Natural Color

♦ Color Illustrations, Inc., is one of the many concerns doing much excellent work in the new field of three dimensional slides and slidefilms in full natural color. Recently turned out by this studio are two productions prepared through Young & Rubicam for their clients, Birds Eye Frosted Foods and the Simmons Company.

THREE DIMENSIONAL EFFECTS

For Birds Eye a series of 22 three dimensional slides illustrating the company's advertising plans has been devised. As the subject matter was flat copy, considerable ingenuity was necessary to make what otherwise might seem to be very ordinary pictures into something to easily hold the attention of the audience, which in this case consisted of sales executives and managers of the company gathered at conventions. The solution was found in multiplane sets for each picture. For instance, in one frame, a Birds Eye advertisement is pictured of a roast turkey; to inject interest into this flat copy ad it was photographed with a man's hands, holding a carving knife and fork and about to carve the turkey. The humorous touch is heightened all the more, of course, by the three-dimensional effect.

USE NEW SVE PROJECTORS

Such productions as the Bird's Eye Series are projected on a special slide projector, such as SVE's model SA, while the audience is provided with Polaroid viewers. The Simmons series, depicting the Beautyrest mattress, was used in this way, and also was made into Kodachrome strip film for use on Tru-Vue viewers.

NOW AT REASONABLE COST

Kodachrome three dimensional slides and slidefilms have received much acclaim from audiences who have seen this type of production, and from sponsors who have taken of it's lifelike presentation of their product, but until recently the cost angle has caused considerable reticence on the part of prospective sponsors in adapting it to their needs. But now most responsible producers are equipped to produce fine quality three dimensional work, and processing charges are much less than formerly was true.

SPECIAL DEVICES DEVELOPED

Harold Sandak and Palmer Shannon of Color Illustrations have done much to forward the increased use of three dimensional color slides. By the use of special devices of their own invention they are able to offer top quality color duplicating work at reasonable cost.

BUSINESS SCREEN'S NEW EQUIPMENT MART

♦ Just announced as a special feature for the guidance of buyers in the field of visual equipment and accessories is a monthly feature, the new BUSINESS SCREEN EQUIPMENT MART, which will contain listings of sources of supply and items about outstanding products. First of these to be featured is the Neumade Products Corp. of New York City.

● Neumade Standard all steel cabinets are being used continuously in many important government departments for the protection of valuable official films . . . Important of course.

Important too, for industry to protect its costly sales and training promotion films. Neumade steel cabinets assure fresh films in perfect condition for instant screening.

Available at Neumade Products Corp., 427 W. 42d St., New York City.

SWELL PICTURE!..BUT IS IT A SELL PICTURE?

It takes more than a camera to make a successful commercial or industrial motion picture.

It takes *advertising* and *selling* "savvy", as well as the "know how" of putting action and dialogue on film.

Castle *has* this specialized knowledge.—Knowledge accumulated in 26 years of making and distributing films.

That's one reason why leading manufacturers and organizations have chosen Castle Films to make and distribute *their* pictures.

Make motion pictures a potent sales force for *your* organization! Use them to move merchandise . . . and ideas. Be sure they're *sell* pictures as well as swell pictures. Consult Castle Films without obligation.

SOME OF AMERICA'S LEADING INDUSTRIES FOR WHOM CASTLE MAKES AND DISTRIBUTES FILMS:

Procter & Gamble . . . E. I. du Pont de Nemours Company (Finishes Division) . . . California Fruit Growers Exchange . . . Pennsylvania Railroad . . . Southern Pacific Railroad . . . Carrier Engineering Corporation . . . Pabst Brewing Company . . . Sealright Corporation . . . Aetna Casualty & Surety Company . . . Spreckles Sugar Company . . . Lily Mills Company . . . The Fuller Brush Company . . . Lenox Pottery.

CASTLE MAKES MOVIES . . . CASTLE GETS THEM SEEN!

RCA BLDG. . . . . NEW YORK
FIELD BLDG. . . . . CHICAGO
RUSS BLDG. . SAN FRANCISCO

CASTLE FILMS

RCA BLDG. . . . . NEW YORK
FIELD BLDG. . . . . CHICAGO
RUSS BLDG. . SAN FRANCISCO

(Continued from Page Four)

From a point outside Rockingham, N. C., the operator of one of the units reported: "They watched this one in a pouring rain. Thomas Jenks, U. S. O. field worker, was amazed to see these men stand for two hours in the rain to see a movie." The 350 men who endured the downpour to see the film show had spent the day maneuvering in the rain.

Other reports from operators of the mobile units tell interesting stories of the conditions under which the shows are presented and of the way in which they are received by the men.

One, sent from Alexandria, La., said the men were "very appreciative, due to the fact we were working under fire all during the picture. This is really roughing it, but a great experience. They told me in the camp that I was a casualty; had been fired on going through the lines."

Also from Alexandria: "I am working under fire and may be bombed any minute—or captured."

"The major reported the morale before we arrived very low," wrote another U. S. O. automotive operator from Olla, Okla. "When we left, everyone was singing and laughing."

From a spot eight miles west of Lake Charles, La.: "A grand group of boys, who assisted the automovie in every way possible, such as cutting off tree limbs for clear vision, as this showing was right in the swamps."

The mobile film unit, carrying a self-contained projector and sound system, consists of a large trailer-type truck. The rear section, containing the screen, can be raised above the level of the truck top, so as many as 3,500 men can watch a showing while seated on a flat stretch of ground. The sound equipment can be used as a public address system or in connection with a phonograph or radio.

In Winfield, La., the streets were so crowded by the sudden influx of maneuvering troops that the commanding officer and the Mayor asked the U. S. O. representative to bring an automovie into town and give a show in the ballpark. "The idea was to relieve the congestion in town," wrote the operator: an attendance of 4,000 indicates how well the idea worked.

From almost every point, reports come from the mobile movie operators that "the commanding officer wants us to come back as soon and often as possible" and that "the chaplain says this is the finest morale builder yet devised for the men in the field."

FILM FORUM

Each month Business Screen publishes an interesting letter from a typical reader

To the Editor,
Business Screen Magazine:

◆ During the past two years we have incorporated films in many of our Foreman Club meetings. We find these sound motion pictures definitely stimulate club interest, provoke discussions regarding manufacturing methods used elsewhere, factory operations, supervision and management, and enable us to adapt some of these procedures to our system.

Our yearly program is designed so that every third meeting is devoted to motion pictures, unless, of course, we are conducting a series of lecture-pictures on some phase of manufacturing, supervision, etc. Then we use pictures for each meeting. Our equipment includes a very fine 16mm. sound motion picture projector and an experienced operator.

For a picture program we select several films that are more or less related and have definite appeal to the club members. We have a rather large list of films available from many industries showing manufacturing processes, assembly lines, etc. For example, we might select films for one particular meeting showing proper use of spray guns, lacquer and protective coating applications, fabricating plastics, or again, automatic screw machine operation as we have departments that specialize in these various operations. To properly balance our picture program we also include sport, travel, or recreational films. Group reaction is very favorable to this type of set up.

During our study of time and motion economy, along with our lecturer, we used sound motion pictures which clearly depicted basic arm and leg movements, variations that might be adapted, and scientific arrangement of materials, tools, etc., before an operator. We are convinced visual instruction is superior to text books or lectures only, and performs the greatest good in supplementing other forms of instruction.

At the present time we have engaged a series of sound slidefilms dealing with factory management and its attendant problems. Following each picture a club member presents a lecture-discussion of points brought out in the film as they may be adapted to our manufacturing of pens, pencils, desk sets, Skrip, etc. It is also quite possible we will secure shortly, several films showing correct operation of the newest types of automatic milling machines, lathes, presses, etc.

We have enjoyed very fine cooperation with all industries contacted for loan of their films and we are indeed grateful for their assistance. Quite often those industries who loan us films will submit a preview of the pictures to be shown, or mats that are suitable for publication in the local newspaper. Pamphlets may also precede a picture explaining what we might expect and every effort is made to provide a successful program.

It would seem more industries should avail themselves of this method of placing their products and the processes that are involved in producing their merchandise, before large groups. One cannot help being influenced toward purchasing products whose manufacture he has viewed on film, and which usually involve displays of modern, efficient plant equipment, material control, trained workers, as well as the constant research being carried forward. More pictures of this type would also answer the needs of groups such as ours, schools, civic organizations, etc.

Wayne M. Biklen,
Secy., Foreman Club,
W. A. Sheaffer Pen Co.

Editor's Note: In America's workshops, a rising appreciation of the value of the film medium for employee entertainment and education is noted. Other company experiences will be appreciated by this department: address FILM FORUM, c/o BUSINESS SCREEN.

SPOT your advertising in DEFENSE PROGRAM BOOM TOWNS but spot it where it will be SEEN AND HEARD!

Minute Movies present "BOOMTOWN", U. S. A.—(cities whose industrial payrolls have mushroomed because of National Defense Contracts)—currently the biggest Box Office Attraction for advertisers. Through Minute Movies you can reach vast audiences of workers and their families with your advertisement (presented in Sight, Action and Sound) as part of the regular show. No pages to skip—no dial to turn—a product demonstration that tells your entire story from start to finish. Akron, Detroit, Los Angeles—in fact you'll find Minute Coverage Availability parallels locations and neighborhoods of these Boomtown workers. Reach them at a basic cost of $3.00 per thousand reader-hearers.

GENERAL SCREEN ADVERTISING, INC.
Wrigley Bldg. Chicago

National Sales Representatives:
MACY & KLANER
Wrigley Bldg., Chicago
JAM HANDY THEATER SERVICE, INC.
19 W. 44th St., New York City • Gen. Motors Bldg., Detroit, Mich.

For Brilliant Projection, Show Business Films on

DA-LITE (Reg. U. S. Pat. Off.)

GLASS-BEADED SCREENS

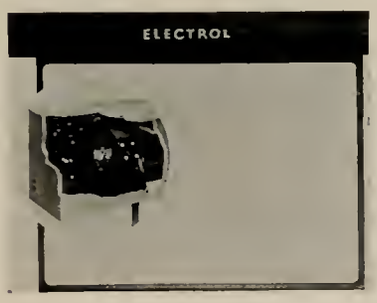
Whether you use motion pictures and slidefilms for training men for defense jobs or for sales promotion or improvement of dealer relations, the success or effectiveness of your visual program depends largely on your screens. For *sharp definition, maximum brilliance*, and *true reproduction of colors* in color film or gradations of tone in black-and-white pictures, experienced film users rely on Da-Lite Glass-Beaded Screens. The Da-Lite beaded surface is the most efficient for all average projection requirements. Da-Lite makes white, silver and beaded screens, but recommends the beaded surface for all except unusual conditions. *32 years of leadership* in screen manufacture have made Da-Lite Screens first choice of critical buyers. Ask your producer about Da-Lite equipment. Write Dept. 11B for literature.

For Traveling "Shows" Use the DA-LITE CHALLENGER

This compact, portable screen, with the glass-beaded fabric, metal case, and tripod all in one unit, is ideal for presentations to jobbers and dealers throughout the country and for employee-training classes throughout your plant. It ***can be quickly set up*** anywhere, yet folds compactly for easy carrying. It is ***the only screen with square tubing*** in the tripod center rod and in the extension support. Its sturdier construction assures ***unequalled rigidity*** for supporting even the larger screens up to and including 52″ x 72″. The handle is mounted on a special bracket that encompasses the case (but not on the thin metal of the case). The Challenger is ***the only screen which can be adjusted in height*** merely by releasing a spring latch and raising the extension support. 12 sizes from 30″ x 40″ up to and including 70″ x 94″. From **$12.50*** up.

DA-LITE REPLACEMENT FABRICS

If your screen surfaces have become soiled or damaged ask your supplier about Da-Lite replacement fabrics. For Da-Lite Screens there is no additional labor charge for mounting. Make your screen new again with a Da-Lite Glass-Beaded Replacement Fabric. Available for all standard sizes of screen surfaces.



The screen fabric, roller mounting, motor and gear drive are housed in one compact unit which can be quickly installed in classroom or auditorium.

DA-LITE ELECTROL HANGING SCREEN

For plant auditoriums, for company training programs, and for entertainment, where pictures are to be shown to large groups, the ***electrically-operated*** ELECTROL offers utmost convenience and long life. It is the only truly automatic screen ever built for non-theatrical showings. Sizes up to 20′ x 20′. Write for details.

DA-LITE MODEL B HANGING SCREEN

For semi-permanent installations, the Da-Lite Model B spring-operated screen offers ***great convenience at moderate cost.*** The screen fabric is mounted in a protective metal case and is available in 13 sizes including square sizes. From **$6.50*** up.

Scene from Deere and Company's motion picture, "Melody Comes to Town," shown on a Da-Lite Model B screen.

DA-LITE AGAIN FIRST IN Sales Management 1941 Survey

Sales Management's October 10th report on leading business films of 1940-41 shows that of 29 companies giving makes of screens used, *27 list only Da-Lite.*

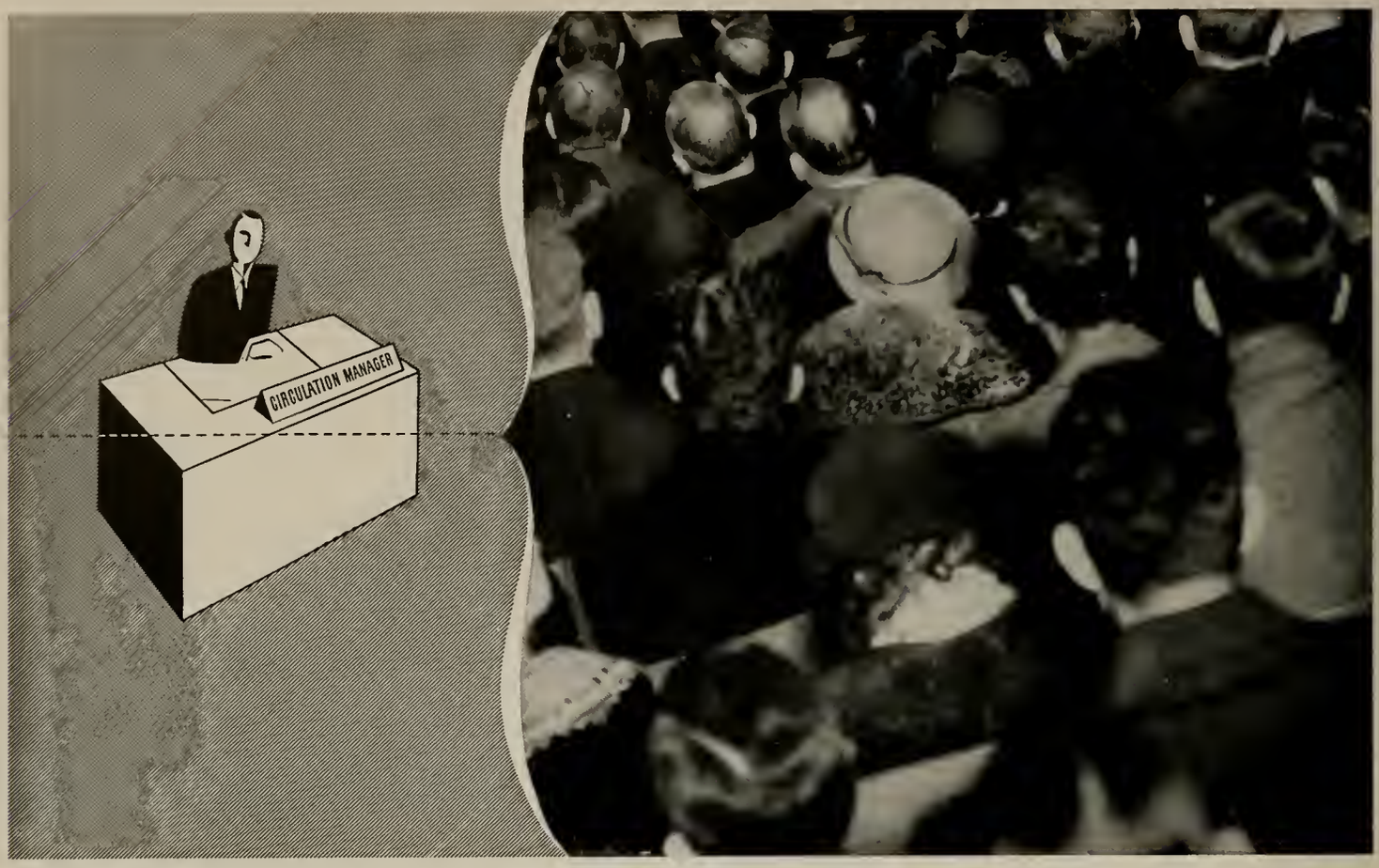
Partial List of Prominent Users

- Armour and Co.
- Continental Oil Co.
- The Cleveland Tractor Co.
- The Mercury Corp.
- Lion Oil Refining Co.
- United Wallpaper Factories, Inc.
- The Firestone Tire & Rubber Co.
- International Harvester Co.
- Nash Motors Division, Nash Kelvinator Corp.
- General Mills, Inc.
- Illinois Central System
- Smith Brothers Mfg. Co.
- H. J. Heinz Co.
- General Electric X-Ray Corp.
- Deere & Co.
- Savings Banks Assn. of New Hampshire
- Kelvinator Division, Nash Kelvinator Corp.
- York Ice Machinery Corp.
- The Toledo Steel Products Co.
- Minneapolis-Moline Power Implement Co.
- The Crosley Corp.
- The Perfect Circle Co.
- Chrysler Division, Chrysler Corp.
- Ford Motor Co.
- Great Northern Railway Co.
- General Electric Appliance Co.
- The Pure Oil Co.
- Youngstown Pressed Steel, Division of Mullins Mfg. Corp.
- Plymouth Division, Chrysler Corp.
- J. I. Case Co.
- Charles P. Cochrane Co.
- Oldsmobile Division, General Motors Sales Corp.
- The Todd Co., Inc.
- Michigan State Board of Control for Vocational Education

** Prices slightly higher on the Pacific Coast.*

THE DA-LITE SCREEN COMPANY, INC.

2723 NORTH CRAWFORD AVENUE · · CHICAGO, ILLINOIS



PUT YOUR BUSINESS FILMS IN THE HANDS OF A

Circulation Manager

This is a fight talk—straight from our shoulder to all executives with business pictures and audience-problems.

It's about the difference between *crowd*-showing and *group*-showing.

Any barker with a megaphone can shout together a crowd. Your film, like all advertising, needs a selected group. Cost-per-customer makes it so.

Magazines and newspapers know this, so they have *Circulation Managers* to build a specific kind of audience for the advertiser.

That's the job we want from you: Make Modern Talking Picture Service the Circulation Manager for your business films. Consider, dear sir, our qualifications:

EXPERIENCE: 204,898 showings of sponsored films . . . to the right kinds of people.

SET-UP: Operators and equipment established in every major U. S. market, with easy access to secondary markets.

ABILITY: To show your film to the people most interested in it. (From Soup-tasters to Nut and Bolt buyers.)

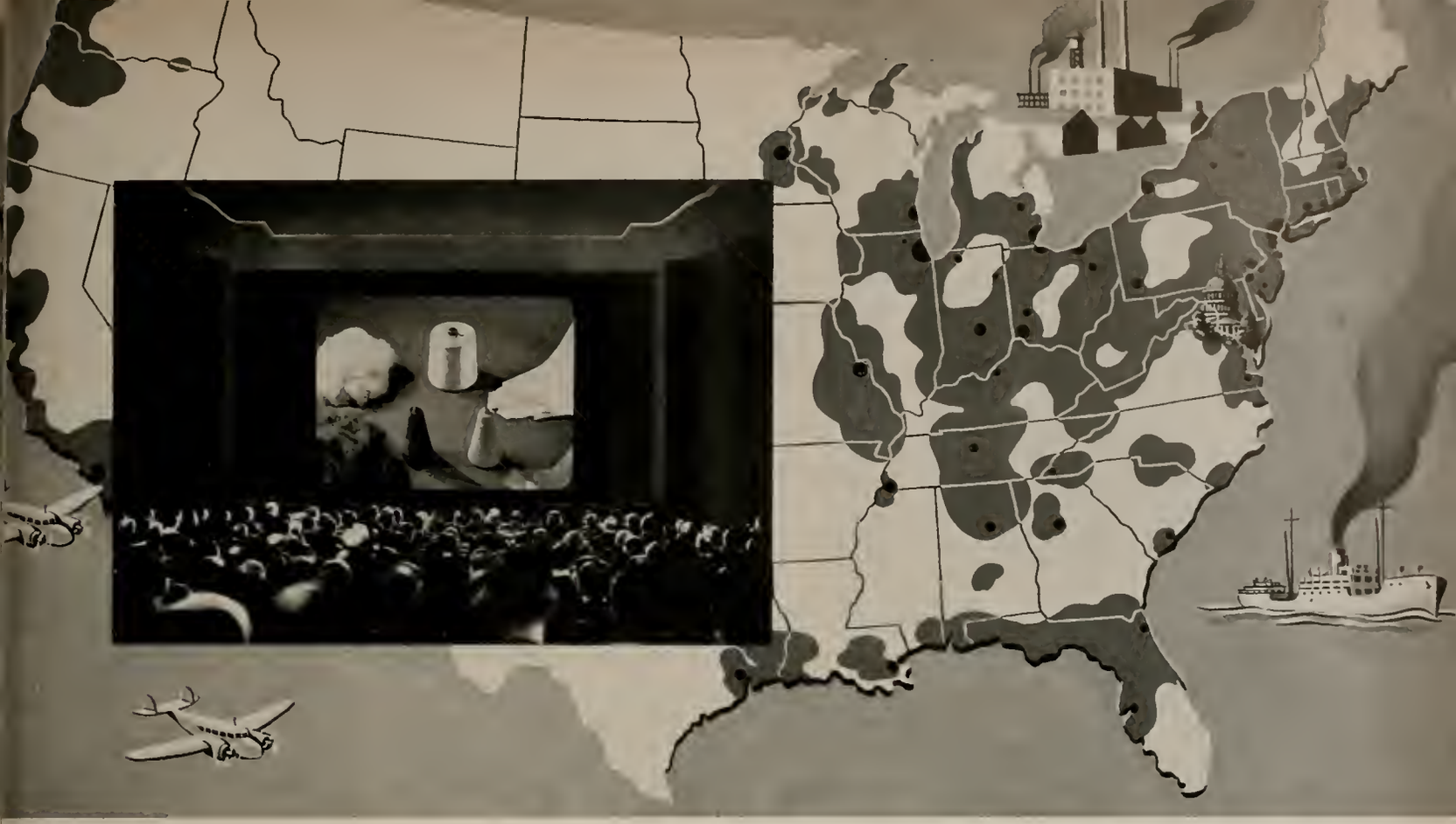
SALARY DESIRED: Between 1/20 and 1/2 cent a head per minute, depending upon the degree of selectivity you require.

DO WE GET THE JOB?

Find out exactly how this top CIRCULATION MANAGER for business films can deliver you the audience your picture needs. Call CIrcle 6-0910 or write us now.

MODERN TALKING PICTURE SERVICE, INC.

CIRCULATION MANAGERS FOR BUSINESS FILMS • 9 Rockefeller Plaza, New York, N. Y.



REACHING DEFENSE MARKETS VIA THE SCREEN

● THE CONCENTRATION of industrial production for defense in approximately one hundred American cities has created a marketing situation which calls immediate attention to the advantages of the screen medium. Not only is a huge portion of the increased spending power of the country concentrated in these areas but it is the kind of audience which may be best reached via the screen, in groups and in the local theatres.

AMUSEMENT SPENDING INCREASES

The thirst for entertainment on the part of these workers is already evidenced by the reports of tremendously increased spending for amusements, recreation, travel, etc. over the past summer months. The amusement world, according to one financial paper* says that the Fourth of July touched off the spending explosion. So sharp and sudden was the spurt that it was dismissed as a flash in the pan.

But succeeding summer weeks, generally dedicated to fresh air and sunburn, continued to pile up cash in theatre box offices, book and liquor stores, railroad, bus and airline ticket offices.

*Wall Street Journal, September 10, 1941.

Some of these new defense production centers are creating new towns. At Wilmington, Illinois, the new government powder loading plant is a typical new population center. Nearby Joliet, Kankakee and the not far distant Chicago amusement places have felt the impetus of this spending. In other centers, new retail establishments are being opened and others have had their business trebled.

Centers like Akron, Detroit and Pittsburgh and the New England cities boasting precision machine manufacture were bound to feel the greatest impetus of the defense era. Their booms are made of solid stuff for the contracts are at least of several years duration. While centers like Detroit may suffer temporary setbacks due to rationing of usual lines, such as automobiles, increased defense production will soon take up the slack.

WHAT MEDIUM FOR ADVERTISING?

Many kinds of media are available to the advertiser looking toward these surefire markets. Certainly the trend calls for concentration of power upon the markets themselves, which, in turn, calls for *local* media such as spot radio, the newspapers or local screen showings. Of these, a "best bet" as proven by actual case records of attendance and available locations and because of its natural advantages of sight and sound selling, is the screen medium.

Even before new theatres could spring up to meet the insatiable desire for film entertainment, audiences gathered in open fields to watch roadshow projected programs of entertainment films.

Because of the newly-created production boom, many other factors point to the screen medium. Much of the population in these areas is migratory, there are few loyalties or habits which the advertiser may count upon in selecting media. But the one common denominator for all is entertainment—as witness the sharp upturn in amusement revenues for each area. Another is the natural tendency of Americans toward group activities. Churches, social clubs and such community activities as parent-teacher organizations spring up quickly and in many of these areas, the labor unions provide both educational and social activities for newly enlarged memberships.

BUY DURABLE GOODS

After a very few desires for luxuries have been satisfied, these defense-prospering customers seem to be buying long-lasting goods and permanent things such as housing, clothing, appliances and other articles which the American housewife considers as necessities of modern living. They are buying insurance and thrift programs. And one thing worth remembering is that they are establishing new habits and tastes since many of them are entering the buying markets for the first time after many years of reduced incomes.

Straight advertising messages will fall on fertile ground and film material with the product translated in the living images of the screen has a tremendous advantage. Because of the concentration of these audiences they may be reached with greater economy than ever before and with a minimum of waste. Pictures brought directly to their communities or into the nearest center where such facilities exist will find the exact kind of audience without difficulty. Copy may therefore be direct and result-

(*Please turn to the next page*)

(*Continued from previous page*) ful because it will pretty generally fall upon ears eager to listen and to see the message on the screen. The technical advantage of the screen permits wide latitude of creative interpretation. For instance, cartoon animation in color has recently been proven one of the most acceptable salesmen on the screen.

Other familiar techniques include the "news-report" style, diagrammatic animation explaining operating advantages for mechanical subjects, and the short dramatic skit in which the product is introduced in use. Costs of production are not very high and a great deal of the budget may therefore be directly expended on the actual circulation in the field.

During the summer period, when resident draftees were away on maneuvers, the towns near the larger army camps were not high-spot markets. But they're booming again this fall and for the advertiser with a product or public relations objective that can take the soldier's special problems and limitations of budget into consideration, the

(*Please turn to Page* 24)

★ A SURVEY OF SCREEN ADVERTISING OUTLETS IN KEY DEFENSE MARKET AREAS ★

Areas affected by prime contract awards and project orders up to April 30, 1941 grouped according to Federal Reserve Districts. Contract figures as released by the Office of Production Management and estimated resulting purchasing power as computed by the staff of Dun's Review. Available theatre outlets and average weekly attendance as tabulated from the records of General Screen Advertising, Inc., national screen advertising distributor.

	DEFENSE INDUSTRIAL AREA	Total Contracts and Orders (Add 000)	Estl. Resulting Purchasing Power Per Capita Dollars	Available Theatres	Average Weekly Attendance
	BOSTON DISTRICT				
1.	Boston, Mass.	739,969	180	75	1,003,750
2.	Hartford, Conn.	248,772	317	7	102,780
3.	Manchester, N. H.	5,558	16	8	74,440
4.	New Haven, Waterbury, Conn.	48,142	45	13	113,746
5.	New London, Conn.	164,009	893	3	36,540
6.	Newport, R. I.	28,053	522	3	28,080
7.	Pittsfield, Mass.	3,529	12	4	27,400
8.	Portland, Bath, Me.	171,738	622	12	134,300
9.	Portsmouth, N. H.	30,970	507	3	25,000
10.	Providence, R. I.; Fall River, New Bedford, Mass.	29,724	14	28	244,160
11.	Springfield, Holyoke, Mass.	17,692	23	13	163,410
12.	Worcester, Mass.	26,840	24	7	70,000
	Rest of District	73,595	.....		
	Total—Boston District	1,588,591	.....	171	2,023,606
	NEW YORK DISTRICT				
13.	Albany, Schenectady, Troy, N. Y.	140,369	139	10	78,000
14.	Binghamton, N. Y.	7,821	27	4	16,500
15.	Bridgeport, Conn.	114,064	131	13	68,750
16.	Buffalo, N. Y.	177,618	113	38	304,700
17.	Dover, N. J.	80,326	597	....	.....
18.	Nassau County, N. Y.	128,190	191	....	.....
19.	Newark, Jersey City, N. J.	793,872	168	27	360,500
20.	New York City*	547,573	46	266	2,709,808
21.	Rochester, N. Y.	58,231	56	24	168,600
22.	Syracuse, N. Y.	21,012	28	22	242,200
23.	Utica, N. Y.	54,238	112	7	54,500
	Rest of District	71,022	.....		
	Total—New York District	2,194,336	.....	411	4,003,558
	*Includes Manhattan, Bronx, Brooklyn, Long Island, Staten Island.				
	PHILADELPHIA DISTRICT				
24.	Allentown, Bethlehem, Pa.	30,273	38	12	107,900
25.	Bloomsburg, Pa.	61,147	504	....	.....
26.	Camden, N. J.	516,282	709	4	47,000
27.	Philadelphia, Pa.	620,249	154	85	749,100
28.	Reading, Pa.	8,694	16	2	25,000
29.	Scranton, Wilkes-Barre	6,821	4	6	22,300
30.	Trenton, N. J.	7,441	20	2	13,000
31.	Wilmington, Del.	5,720	17	1	10,000
32.	Williamsport, Pa.	16,672	110	2	32,400
33.	York, Harrisburg, Lancaster, Pa.	29,507	20	8	22,500
	Rest of District	15,903	.....		
	Total—Philadelphia District	1,318,709	.....	117	1,029,200
	CLEVELAND DISTRICT				
34.	Akron, Ohio	20,508	29	17	97,650
35.	Canton, Ohio	25,752	49	6	68,500
36.	Cincinnati, Ohio	88,338	20	44	85,150
37.	Cleveland, Ohio	182,524	73	46	422,719
38.	Columbus, Ohio	5,846	6	21	19,200
39.	Dayton, Ohio	37,677	56	13	73,000
40.	Erie, Pa.	5,149	12	7	44,300
41.	Pittsburgh, Pa.	77,962	18	27	186,000
42.	Ravenna, Ohio	80,371	719	2	12,000
43.	Springfield, Ohio	4,527	20	8	15,550
44.	Toledo, Ohio	15,135	19	17	92,400
45.	Wheeling, W. Va.	8,784	9	3	16,061
46.	Youngstown, Ohio	20,930	16	5	68,800
	Rest of Distrirt	47,673	.....		
	Total—Cleveland District	571,176	.....	211	1,201,330
	RICHMOND DISTRICT				
47.	Alexandria, Va.	134,119	170	2	10,500
48.	Baltimore, Md.	294,316	171	47	408,000
49.	Charleston, S. C.	55,865	440	8	92,000
50.	Charleston, W. Va.	53,981	116	7	65,160
51.	Indian Head, Md.	13,552	.....	1	2,400
52.	Norfolk, Newport News, Va.	537,285	1,274	19	142,000
53.	Radford, Pulaski, Va.	83,484	688	2	11,500
54.	Richmond, Va.	2,063	4	15	93,000
	Rest of District	204,602	.....		
	Total—Richmond District	1,379,267	.....	101	824,560
	ATLANTA DISTRICT				
55.	Atlanta, Ga.	36,748	32	42	350,930
56.	Birmingham, Ala.	12,432	11	25	159,550
57.	Chattanooga, Tenn.	20,026	40	....	.....
58.	Childersburg, Ala.	67,607	546	2	4,000
59.	Knoxville, Tenn.	3,831	9	8	33,500
60.	Mobile, Ala.; Pascagoula, Miss.	89,958	320	10	46,800
61.	Nashville, Tenn.	3,735	7	15	103,700
62.	New Orleans, La.	12,594	12	47	322,500
	Rest of District	247,981	.....		
	Total—Atlanta District	494,912	.....	149	1,020,980
	CHICAGO DISTRICT				
63.	Anderson, Muncie, Ind.	4,141	11	8	64,600
64.	Battle Creek, Mich.	15,453	69	4	37,728
65.	Cedar Rapids, Iowa	2,762	13	1	5,000
66.	Chicago, Ill.	274,931	27	135	1,498,330
67.	Detroit, Mich.	504,739	112	67	392,647
68.	Flint, Mich.	30,133	57	14	83,228
69.	Fort Wayne, Ind.	1,834	5	9	55,700
70.	Grand Rapids, Mich.	1,085	2	21	123,089
71.	Indianapolis, Ind.	78,866	106	35	174,667
72.	Manitowoc, Wis.	34,544	329	4	17,600
73.	Milwaukee, Wis.	61,852	30	50	274,010
74.	Muskegon, Mich.	38,619	211	5	33,000
75.	Peoria, Ill.	1,257	2	6	61,590
76.	Rockford, Ill.	21,214	57	5	33,000
77.	Rock Island, Ill.	9,622	74	5	43,800
78.	Saginaw, Bay City, Mich.	41,079	88	24	136,662
79.	South Bend, La Porte, Ind.	108,228	188	11	93,500
	Rest of Distrirt	138,890	.....		
	Total—Chicago District	1,369,249	.....	404	3,128,151
	ST. LOUIS DISTRICT				
80.	Evansville, Ind.	1,261	4	8	33,300
81.	Louisville, Ky.	167,383	156	20	128,800
82.	Memphis, Tenn.	704	1	27	170,250
83.	Milan, Tenn.	38,837	362	1	3,900
84.	St. Louis, Mo.	230,906	79	31	194,371
	Rest of Distrirt	79,379	.....		
	Total—St. Louis District	518,470	.....	87	530,621
	MINNEAPOLIS DISTRICT				
85.	Minneapolis, St. Paul, Minn. Dist.	47,904	19	76	419,500
	KANSAS CITY DISTRICT				
86.	Denver, Colo.	131,914	172	26	198,057
87.	Kansas City, Mo.; Kansas City, Kan.	102,729	66	61	409,388
88.	Omaha, Neb.	13,187	22	23	112,350
89.	Wichita, Kans.	42,924	184	12	96,400
	Rest of District	50,538	.....		
	Total—Kansas City Distrirt	341,292	.....	122	816,195
	DALLAS DISTRICT				
90.	Dallas, Fort Worth, Tex.	16,158	11	31	182,033
91.	Houston, Tex.	15,902	13	22	157,250
92.	Orange, Port Arthur, Beaumont, Tex.	105,494	383	18	90,500
	Rest of District	85,929	.....		
	Total—Dallas District	223,483	.....	71	429,783
	SAN FRANCISCO DISTRICT				
93.	Bremerton, Wash.	71,811	1,573	2	9,500
94.	Los Angeles, Cal.	637,818	140	88	596,840
95.	Portland, Ore.	38,047	62	30	136,000
96.	San Diego, Cal.	275,549	581	10	45,500
97.	San Francisco, Oakland, Cal.	347,819	141	65	556,863
98.	San Jose, Cal.	2,949	10	6	32,200
99.	Seattle, Tacoma, Wash.	418,807	359	26	126,500
100.	Vallejo, Calif.	94,156	1,778	1	4,000
	Rest of District	80,436	.....		
	Total—San Francisco District	1,962,387	.....	228	1,507,403
	Total of 100 Defense Markets			2,148	16,934,887

POST-WAR PLANNING SHOULD BEGIN NOW

● On the production side, industry has dedicated itself to the swift fulfillment of the nation's defense requirements. The wholesale conversion of production facilities and manpower to the needs of defense and the curtailment of regular lines is evidence that industry has dedicated itself for all-out effort to the great task at hand.

Nations Must Plan Ahead

But as nations plan for objectives to be realized as a result of the struggle in which we are all engaged, so business must swiftly and realistically plan for the period of post-war marketing and distribution which is to come. Machines and men, buildings and facilities, expanded beyond all comparison with World War I and working on specialized defense orders will face a period of rapidly declining prodction when peace is made. The unpredictable adversary, grown strong and tremendous in power and in easy conquest may just as suddenly crack wide open.

The obligations of peace carry a far greater threat to our economic well-being in their reactions. The price of defense must first be paid and markets quickly restored so that our industrial capacity is fully utilized and widespread unemployment averted. In such an era the role of the salesman will once again be that of the dark days of depression—when the man who brought in the orders was the breadwinner of industry.

Keep Dealers and Salesmen

Realizing this, business is first devoting itself to keeping intact existing dealer structures. Salesmen, their routine of business-getting interrupted by defense, are turning to production and service work. Those long familiar with products and their operation are easily converted to useful tasks closely aligned with immediate defense problems. Dealers and their staffs are also being trained for service and maintenance tasks, as witness the automobile industry.

Intensive Training Now

But the biggest task of all is the continuous training up of today's selling force for the trebled responsibilities of tomorrow. With all but the best men weeded out, many organizations are putting in overtime on the instruction and development of the men in whose hands the economic destiny of America may soon be thrust. Motion picture and slidefilm instructional methods are being applied with effectiveness. The problem of insufficient knowledge on the part of the man selling—one of the deserved criticisms of the consumer education movement—will be amply met by these intensive training periods — beginning now. Visual aids will help us do the job better.

Films Serve the Americas

♦ There is a suggestion of an "axis" in the photo-montage which appears on the cover of this current number of Business Screen. If it is there perhaps it ought to be entitled "the axis of the western hemisphere" and it is no mere coincidence that a film reel symbolizes the good-will program with which the Rockefeller Committee is now engaged. Kenneth MacGowan, head of the non-theatrical motion picture division of the Office of the Coordinator of Inter-American Affairs, believes that this must be a two-way job, with films about Latin-America showing in the United States while similar subjects are telling our neighbors to the south about the people and resources of this nation. The problem of getting suitable film subjects prepared is a tremendous one and then a workable plan for getting them shown must be developed. Here, again, the humble 16mm projector will serve a great and all-important cause in the interests of the national defense program which it is also serving in the fields of army and navy training, vocational defense work training, recruiting, morale, rural education and government information.

—*O. C.*

WHEN IT'S PREVUE TIME a new film production has at long last reached the screen. Tense moments as sponsor and production staff watch their efforts unfold on the screen for the first time after months of preparation. Prevue scene in Long Island studios of Audio Productions, Inc.

INDUSTRY IN DEFENSE

HARVESTER FILMS THE MARINES

● AS AMERICA'S INDUSTRIAL RESOURCES are mobilized for defense, the film reports of this nation's foremost manufacturers have taken on a feeling of vital significance. Industrial America has a double-duty to perform in these films: it must first acquaint its dealers and sales personnel with each company's increasing defense production responsibilities and it must also inform both customers and the public in general of the company's progress in its contributions to the national defense program.

The International Harvester Company has produced what may well serve as a model for such films in a brilliantly-edited one-reel subject *The Marines Have Landed*. In the dramatic unreeling of its action sequences, the film presents the part which Harvester-built trucks and tractor equipment is playing in the service of the U. S. Marine Corps. But nowhere is the name Harvester mentioned in the spoken dialogue and only in the natural course of the film narrative is the equipment identified—a single closeup of the company name is all that is permitted—for this is the story of the Marines Corps!

Against a stirring background recorded from the martial music of a U. S. Marine Corps Band and the actual noises of battle, etc., the Marines are shown in training, in the field of action and on parade as they prepare for the highly specialized tasks of modern mechanized war. Many and varied are the duties of a Marine who must, as the narrator describes it, "walk or ride, float or fly! Or parachute to earth to take and hold the land."

From the Bon Homme Richard to Belleau Wood—from China to Iceland—the Corps carries on a high tradition of skill and bravery, now reaching new heights of effectiveness with ultra-modern weapons, mechanized equipment and new techniques. In an unforgettable climax, this Harvester subject depicts the kind of landing operation from which it derives its title and traditions, the "most difficult, critical and hazardous movement of war . . . . that requires long training, perfect timing."

Sound Effects Add To Realism

As wave after wave of Marines drives for a beach landing, with reconnaissance and dive bombing planes overhead and the guns of the fleet covering their advance, the film achieves spine-chilling realism. Later, as the action returns to the parade grounds where the Corps marches in soldierly precision to the marching rhythms of the Band, the heart-warming strains of Semper Fidelis (Always Faithful), the Marine Hymn (Halls of Montezuma) and the General Holcomb March (composed by Staff Sergeant A. Balfoot of Headquarters, First Marine Division, Fleet Marine Force)—serve to remind the audience of the traditions and heroism that have distinguished the Marines the world over.

To audiences everywhere this subject will have tremendous appeal and yet the sponsor's equipment is well served by its expected appearance wherever used by the highly mechanized Corps. So well has the Corps itself thought of this subject that it is making upwards of fifty prints for use in the recruiting service.

For Power Farming Shows

Harvester will present the subject during the coming season at its annual Power Farming Entertainments throughout the dealer field. These annual events, which attract thousands of customers and friends to local dealer's showrooms or auditoriums, serve as local premieres for the Company's newest films (total annual audience almost 3,000,000).

This year's program will also include another defense report—this one of the manufacturing activities depicting the Harvester plants at work on the many important orders for shells, tractors, trucks, guns and similar vital defense equipment. These subjects will also be available to schools, clubs, truck owner and driver groups, and similar distributing outlets.

Production Is Noteworthy

To *The Marines Have Landed* many individuals and organizations contributed skill, craftsmanship and hard work. Photography and direction in the field was under the supervision of Sam Houston for the Company with the full cooperation and assistance of the U. S. Marines Corps during the difficult location shooting.

Scenes were made at San Diego, Cal., Quantico, Va. and at the scene of full-scale landing operation maneuvers conducted last summer off New River, North Carolina. Baked in the mid-summer sun and drenched by salt-water spray, the film's production crew covered the field of operations with a thoroughness that is reflected in the picture.

Editing and recording were handled by Wilding Picture Productions at the Chicago studios and Western Electric Mirrophonic Sound used in capturing the realism of action scenes which feature machine gun and heavy artillery fire, the sound of planes and motorized equipment, all with equal effectiveness.

Finally, the subject was fully approved by Brigadier General Robert L. Denig, Director of the Division of Public Relations of the U. S. Marine Corps and passed by the Navy Board of Review.

Other Industrial Subjects

♦ To a growing list of industrial film subjects built around their sponsor's contribution to defense must be added the superlative General Motors release *Now Is The Time*. Other recent sponsors included the Chrysler Corporation with a film report on the building of the new tank arsenal; and the Dodge film, *Army on Wheels*.

TYPICAL SCENES ARE THESE from "The Marines Have Landed" which show Marine parachutists and (right) the Corps in the field using modern equipment.

FILMS TRAIN WORKERS

● ANNOUNCEMENT of ten new educational films designed to speed bench work training in defense training, high schools, technical and vocational schools, has been released by the Jam Handy Organization. (Complete listings at right).

This new visual aid to bench work instruction is produced in a slidefilm Kit-set. By showing each progressive step in fundamental bench work operations, the films enable the student to see and practice each step until he becomes proficient.

Starting with the tools used in fundamental bench work projects, the first film shows the proper use and care of hand and power saws, layout tools and measuring instruments. The remaining films cover specific projects, one film to each. They are: drills and drilling; reaming, tapping and threading; finishing rough castings; scraping; rivets and riveting; and layout work.

The slidefilms are primarily for classroom work, being designed to save teaching as well as learning time. All the films are of the reading or lecture type, allowing the instructor to use them at the speed best suited for his class. They can be shown to large or small groups.

Not only do students learn bench work faster through instruction that "talks to the eye" as well as the ear, but the films also greatly simplify the work of the teacher. Each of these educational slidefilms provides many helpful illustrations.

Steel Films Training Aid

◆ Motion pictures produced by the United States Steel Corporation and its subsidiary companies, are any similar form because of the proving to be of great value in training courses throughout the United States where thousands of workers are fitting themselves for national defense jobs. Each month more than 3,000 men in classrooms, factories, and arsenals study the details of steelmaking through the medium of United States Steel films.

The value of these films in the training of men destined to engage in the production of battleships, tanks, guns, and airplanes, is indicated by the increasing number of requests received from companies carrying on employee training programs as well as from state and federal agencies supervising the development of skilled workmen for national defense. In addition to the immediate defense program, United States Steel films are being widely used by schools, colleges, technical societies, and business and civic organizations. During the first seven months of this year more than 1,870,000 persons saw United States Steel motion pictures.

The Making and Shaping of Steel, the latest film released, is most popular among educators participating in the national defense training effort. Telling the story of steelmaking in seven reels from the time the ore is mined until the finished product leaves the mills, this film has been helpful in reducing the necessity for lengthy tours which sometime result in costly interruptions to plant working forces. Scenes for this picture were taken in many plants of United States Steel subsidiaries and trainees thus have an opportunity to see a variety of operations that could not be seen by a visit to any single plant.

To facilitate distribution, film

(*Please turn to the next page*)

A NEW NATIONAL SAFETY COUNCIL sound slidefilm "Safe All Around" shows this typical worker's class scene. The subject is based on off-the-job safety, showing its importance to industry and the individual.

SLIDEFILM KITS FOR VOCATIONAL TRAINING

(Complete kit-sets of silent slidefilms)

Basic Electricity

1. MAGNETISM
The general properties and laws of magnets. Magnetic effects.

2. STATIC ELECTRICITY
The electron theory of positive and negative charges.

3. CURRENT ELECTRICITY
Laws of current flow into the various types of circuits.

4. THE ELECTRIC CELL
The change of chemical energy into electrical energy. Primary and secondary cells.

5. THE STORAGE BATTERY
The construction and use of commercial storage battery.

6. ELECTROMAGNETISM
Construction and use of the electromagnet. Effects of the electro-magnet field.

7. THE GENERATOR
Principles of the generator. Types. Generating direct and alternating current.

8. ALTERNATING CURRENT
Inductance, capacitance, and impedance in a circuit. Transformers and rectifiers.

9. ELECTRIC MOTORS
Principles of the motor. Direct and alternating current motors. Universal motors.

10. ELECTRIC METERS
Construction and operation of various types of meters for electrical use.

11. APPLICATIONS
Heating and lighting.

12. APPLICATIONS
Solenoids, motor uses, radio, and electroplating.

Visual Aids for Mechanical Training

[BENCH WORK]

1. TOOLS
Description of hand tools. Use and care of hand tools for Bench Work.

2. HAND AND POWER HACK SAWS
Sawing various metals. Selection of speeds and feeds.

3. DRILLS AND DRILLING
Types of drilling. Parts of a drill. Drilling machines. Techniques of drilling.

4. REAMING, TAPPING AND
Types of reamers, taps and dies. Parts of reamers, taps. Techniques for reaming. Removing broken taps.

5. FINISHING ROUGH CASTINGS
Parts of casting to be removed. Detailed steps in finishing the casting. Tools used.

6. SCRAPING
Why scraping is necessary. Tools used. Techniques of scraping and checking finished work.

7. RIVETS AND RIVETING
Kinds of rivets. Tools used. Methods of riveting. Causes of failure.

8. LAYOUTS, TOOLS AND MEASURING INSTRUMENTS
What layout work is. Tools used. Use and care of measuring instruments.

9. LAYOUT WORK (*Part* 1)
The importance of accurate layout work. Techniques used in layout work. Basic geometric construction.

10. LAYOUT WORK (*Part* 2)
Special layout problems on actual work examples.

Visual Aids for Aircraft Training

[BASIC AIRCRAFT METAL SKILLS]

1. SLOTTED ANCHOR PLATE
Layout work, hack sawing, filing and drilling.

2. INTERNALLY THREADING A PLATE (Drilling & tapping)

3. MAKING A STUD
Using a thread cutting die.

4. EXTRACTING A BROKEN STUD
Using screw extractor

5. HINGE FITTING
Proper procedure in making bent fitting.

6. GRINDING AND SHARPENING
Using a bench grinder.

7. MAKING AND DRILLING RIVETED PATCH
Layout, cutting and drilling.

8. HAND AND PNEUMATIC RIVETING
(Methods and cautions)

9. REMOVING RIVETS
Correct removal technique.

10. FLANGED PARTS TRAY (1)
Bases and sides. Procedure and tools for forming aluminum.

11. FLANGED PARTS-TRAY (2)
Angles and assembly. How to form angles and assemble formed parts.

(See details in editorial columns; all of the above are Jam Handy productions)

Official O.E.M. Ph to

Film Subjects Produced For Machine Tool Demonstration

● Particularly in the machine tool industry, the use of motion pictures and slidefilms for demonstration and training in the use and maintenance of equipment has been forging ahead rapidly. In the following partial list of typical subjects and sponsors many uses for the film medium are shown.

So that material of this kind would be available on a nationwide scale to all industrial concerns (and vocational training classes in schools) and particularly to those firms with apprentice training problems because of defense contracts, the United States Office of Education is now providing 40 reels of sound motion pictures on machine shop operation. A complete list of the first 18 subjects available is published on page 31.

Other Sponsored Subjects

Physics of Metal Cutting: Motion picture and printed lecture on action of cutting tool and physics of metal, etc., prepared under the direction of Hans Ernst, Director of Research, the Cincinnati Milling Machine Company.

Optical Comparators and Automatic Thread Grinders: Two slidefilms and accompanying lectures on use and application of Jones & Lamson Machine Co. equipment prepared for instruction in modern methods of inspection and thread production. Sent gratis to any university, technical school or other institution providing technical courses upon written request of the principal in charge .

How To Run a Lathe: Motion pictures in color and sound prepared by the South Bend Lathe Works, South Bend, Indiana. See details in adjoining editorial columns on distribution, etc.

Turret Lathe Operation: Motion pictures in color and sound prepared by the Gisholt Machine Company, Madison, Wisconsin. See details in adjoining editorial columns.

Norton Abrasives: Grinding Wheel Markings: Offhand Grinding: Tool Grinding and Precision Grinding: Five motion pictures in color and sound available from the Norton Company, makers of Norton abrasives, Worcester, Massachusetts.

♦ The following subjects are typical "organization" films, not particularly intended for outside distribution though sometimes made available for demonstration of equipment, etc.:

Note: Unless so designated other films in this listing are not available except at the discretion of the sponsor.

Shapers & Planers, Rockford Machine Tool Company, Rockford, Illinois.

Flame Hardening: Development of the Lathe: Monarch Machine Tool Co., Sydney, Ohio.

Forging Machine: Kodachrome motion picture on operation of Acme Machinery Company forging machine.

Fellows Gear Shaper Company: Through catalog studies, supplies schools and colleges with a slidefilm and lecture on Fellows method of gear production and products.

J7 Multamatic in Operation: One reel movie of The Bullard Company, Bridgeport, Conn., manufaturer of the equipment.

Other Sponsors: General Electric Company (*Making Chips*), Westinghouse Electric & Mfg. Co., Kearney & Trecker Co., and syndicated subjects of Film Productions Co. Minneapolis, Vocafilm Corp., N.Y.C. and the Jam Handy Organization.

FILMS TRAIN WORKERS: Both slidefilms and motion pictures produced in color and with sound are now available for loan or purchase.

● A new visual aid in the teaching of aircraft maintenance for use in national defense courses has just been announced.

This new visual training material consists of eleven educational slidefilms on basic aircraft metal skills. Designed for use in technical and vocational schools, or wherever national defense courses in metal work are being taught, these films provide specific task instruction.

Show One Operation

Each slidefilm shows one metal working operation, with pictures and drawings illustrating each progressive step. The pictures are carefully arranged in the proper sequence enabling the student to learn step-by-step, by seeing and practicing each one. Explanatory notes and captions accompany the illustrations.

Metal working jobs covered in the films show the student how to use basic metal working tools in typical operations in which these tools are required. For example, to illustrate the use of the hack saw, the films show the making of a slotted anchor plate.

Other jobs covered include: internally threading a plate, making a stud, making and drilling a riveted patch, hand and pneumatic riveting, and removing rivets. Two films are devoted to making a flanged parts-tray. The films show the proper care and use of the most important tools and equipment used for each project. Other films will follow.

The Kit-set of films is being used generally in regular metal working classes. Teachers find that the visual method of instruction that "talks to the eye," by illustrating each progressive step in basic aircraft metal skill, greatly speeds up students' learning.

At the same time, use of the films simplifies teachers' work by providing good illustrations that obviate the need for blackboard drawing. The films are produced by the Jam Handy Organization.

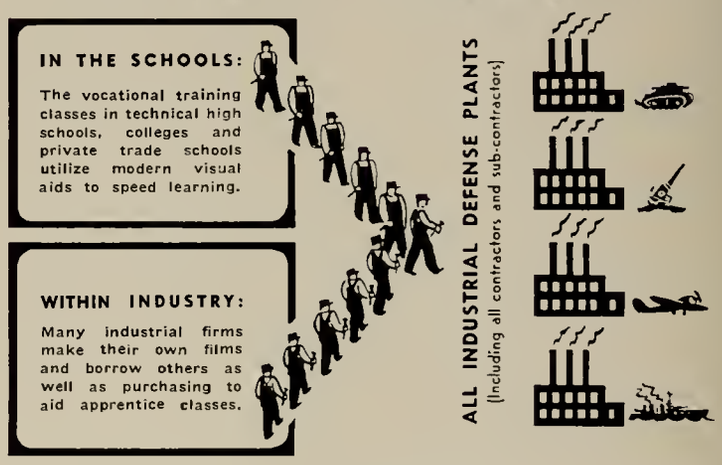
For Turret Lathe Operators

♦ Designed to aid training programs for turrent lathe operators, the Gisholt Lathe film, *Turret Lathes—Their Operation and Use*, demonstrates the fundamental operations on the turret lathe and the lathe's place and use in industry.

The four all-Kodachrome reels, which will be available as a complete unit the latter part of October, 1941, open with a discussion of the various types of lathes—the wood-working lathe, engine lathe, turret lathe and automatic lathes, like screw machines. The place of the turret lathe in industry is then defined. A sample turret lathe job is produced with the accompanying narration explaining each operation, naming and familiarizing the student operator with the turret lathe's parts, feeds, trips, etc.

Detailed instructions are then given in bar work, chucking work and fixture work. This includes the various work done on the turret lathe and how the lathe is set up.

FILMS USEFUL ROLE IN DEFENSE TRAINING



Steel Films Aid Defense

(*Continued from previous page*)

centers are located in company offices in New York, Chicago, Pittsburgh, Cleveland, Birmingham and San Francisco. No charge is made.

FILMS TRAIN WORKERS: New South Bend Lathe motion pictures serve the national defense training program by speeding up instruction.

● THE FIRST TWO of a series of 16 mm. sound motion picture films produced by Burton Holmes Films for the South Bend Lathe Works, and based on the book "How to Run a Lathe," are now ready for distribution. Produced in full color, these pictures represent the most advanced technique for teaching lathe operation in industrial and vocational schools, universities, army and navy training stations.

THE METAL WORKING LATHE

The first film titled *The Metal Working Lathe*, introduces the student to the standard Back-Geared Screw Cutting Lathe by familiarizing him with the names of the various lathe parts, their purpose and operation. It is ideally suited for showing to beginners before they operate a lathe for the first time. After seeing the film, the student may be allowed to manipulate the various lathe controls, as demonstrated in the picture. The film may then be shown again to answer the many questions that are bound to arise after a first experience with a lathe. This method of instruction materially shortens the orientation period and reduces the amount of individualized instruction. Showing time is 20 minutes.

PLAIN TURNING

The second film, *Plain Turning*, clearly illustrates all operations in the machining of a shaft held between the lathe centers. It teaches many of the basic procedures encountered in all lathe work. Among these are blue print reading, measuring with calipers and micrometers, locating and drilling center holes, proper selection of cutting tools, rough turning and finish turning of the workpiece. Showing time is 20 minutes.

TO BE USED WITH REFERENCE BOOK

Before showing the above films to a class, the sponsor advises that the book "How to Run a Lathe" should be used as a reference for additional information on any operations shown in the films, but not fully understood by the student.

FREE LOAN BASIS

The South Bend motion pictures may be borrowed without charge by industrial and vocational schools, colleges, universities, army and navy training schools, industrial apprentice schools, and other recognized organizations teaching machine shop practice. When films are supplied on a free loan basis, the borrower pays the shipping charges both ways and agrees to handle the film carefully, to return the film promptly after showing, and to fill in and sign a report card which is furnished with each film.

Films are shipped express collect and may be returned express prepaid or parcel post. Return labels are supplied. When requesting films on a free loan basis, always give an alternate date in addition to your first choice date. An order blank and envelope are enclosed for your convenience. All films supplied on a free loan basis are 16mm. sound films in full color. No black and white films are available for this purpose.

Those who desire to keep these films permanently may purchase them at our net cost for the copy print. Both black and white and color films are available.

FILMING A MECHANICAL OPERATION IN THE MOTION STUDY LABORATORY of New York University. Classes under the direction of David B. Porter, Professor of Industrial Engineering, apply the techniques of recording job operation by movie camera. The student analyses the motions recorded on the film and works out simplification to the minimum expenditure of energy for task performed.

MOTION STUDY and job simplification is one of the primary tasks for the motion picture camera in speeding defense production. Here the job setup is shown as it appears to the camera.

LEARNING BY DOING—

♦ In this era of defense production new emphasis has suddenly been placed upon vocational training to increase the supply of skilled personnel on the benches and at the lathes. No less important and, in fact, even more vital to the nation's defense as proven in the Battle of Britain, is the field of electronics, radio, and sound motion picture engineering.

The principle of the sound locator used in anti-aircraft detection, for example, is based on modern developments in the field of electronics pioneered by men like Dr. Lee DeForest. Following Dr. DeForest's notable examples and leadership, the DeForest Training Institute is typical of modern vocational training institutions now closely alligned with visual in-

An outstanding feature of the DeForest setup is the method of teaching by films in the field. Every DeForest student has his own motion picture projector and to him is sent an instructional film lesson. In the school, practical work with the most modern sound apparatus, including theatre type motion picture equipment, television, radio detectors, and all types of testing apparatus is part of the daily routine.

From developments such as these are coming a constant stream of men to man the first lines of our defense—in radio, laboratory experimentation for modern electronic devices, electrical maintenance work and similar pursuits. The field of motion picture projection and repair is also served by special instruction through the DeForest school.

In the Chicago building of the Institute are completely equipped laboratories where resident students may learn by doing. Here, too, instructor and pupils achieve understanding of difficult problems in electronics by the frequent use of projected lecture material.

Class at work in laboratory.

♦ Sound slidefilms on safety have also proven one of the essential visual aids in defense class work. The tremendous cost of industrial accidents, not only in actual sums spent for compensation, etc., but in lost time under already difficult production conditions has made safety of paramount importance.

Movies on Electricity

♦ Schools operating training classes in engineering, science and management defense training may take the example of the Pennsylvania State College which is utilizing modern visual aids to speed the training program. Films are purchased under the Congressional Act No. 116 which provides funds for such uses.

A typical order useful in such classes would include the motion pictures on the principles of electricity, obtainable from the DeVry Films and Laboratories, De Vry Corporation affiliate, at 1111 Armitage Avenue, Chicago. They are: *Principles of Magnetism, Electromagnetism, Current Electricity, Electrical Measurement, Electrostatics,* and *Current Generation*, each subject of 2 reels, with sound.

NYA Film on Defense

● TO HELP THE PUBLIC keep informed of its part in the rapidly developing national preparedness program, the National Youth Administration for Illinois under the direction of State Adminstrator Mary Stuart Anderson is utilizing the motion picture medium to report progress to the public. A documentary film, *Youth on the Industrial Front* dramatizes factual material showing how youth are prepared for jobs in vital defense industries.

Some 365,000 youth throughout the nation between the ages of 17

(*Please turn to Page* 30)

Cast, technicians and supervising staff gather on set to talk over a scene in production for Hotpoint's "Sauce for the Gander"

HELPING THE DEALER WITH FILM PROMOTION

● THE KEYSTONE of our modern distribution structure is the local dealer organization. When it prospers, goods are moving to the ultimate consumer and the factory wheels are busy turning out fresh merchandise with which to replenish stock. Behind this movement of goods stands the powerful motivating forces of advertising, of sales education and sales promotional effort.

The paradox of this period of unparalleled industrial activity lies in the conversion of many lines of industry to defense production and in the curtailment of regular production of other lines using the metals and materials essential for defense. Where does this leave the dealer?

Faced with delays in delivery, rising costs of operation and outright rationing of the amount of goods he can expect to sell, the local dealer in those lines of industry most affected by defense must depend on the redoubled efforts of the manufacturer to assist him through this difficult period. For in this dealer structure are countless millions which have been carefully invested in training, advertising, customer goodwill and financial stability. Not only the employment of a good portion of our nation's manpower but also a tremendous part of wealth is affected by the continued existence of these dealer organizations. What is industry doing about it?

CHANGE IN DEALER COPY

Familiar to the reader of national magazines is a significant change in advertising copy—now pointing to the facilities and dependability of the local dealer's service functions. By converting employees into service help, by enlarging present lines with articles unaffected by defense, and by setting their *own* business houses in order according to expected turnover, a large number of dealers will meet the future with confidence and a strong measure of security.

HOTPOINT'S DEALER PROMOTION

Promotional ideas to back up the local dealer in this critical task of maintaining good customer relations can no longer follow the familiar and easy patterns of the past. The growing realization on the part of both advertising agencies and their manufacturer-clients that the potent force of motion pictures and slidefilms may well be the answer to this present need is given the strongest possible support by the success achieved by the Edison General Electric Company, whose nationally known line of Hotpoint appliances has been featured in one of the most complete film promotional programs ever carried out.

Inaugurated last year under the auspices of Hotpoint's advertising agency, Maxon, Inc., under the able supervision of its film-wise account executive, Mr. L. J. Sholty, the Hotpoint program may well be a model for all manufacturers faced with similar problems. In 1940, a sound motion picture *Blame It On Love* was produced for Hotpoint and made available to the dealer field as the key attraction for a nationwide program of local theatre showings promoted by the dealer

STORY SYNOPSIS: HOTPOINT'S PRODUCT FILM

◆ "Man works from sun to sun . . . but woman's work is never done." Based upon such a theory is the educational story of Hotpoint's *And, The Pursuit of Happiness.* This film tells the story of womankind's long struggle for an easier, better method of doing household chores. It's a picture that unreels the story of Hotpoint's search for a better way to do household jobs easier and shows how Hotpoint makes appliances and what they do toward giving more freedom in life, liberty, *And, The Pursuit of Happiness.*

What the Retailers Say About the Hotpoint Films

◆ These retailers staged the Hotpoint Company's *Blame It On Love* promotion last year and their glowing reports speak for themselves.

The best promotion we ever had. Always sells merchandise and never fails to pack the theatre.

W. C. Gifford (Appliance Store)
Hillsboro, Oregon

Blame It On Love is a sales natural. 1500 people at our first showing. 500 at second. Total attendance—2000.

E. M. Cobb, Ohio Power Co.
Mount Vernon, Ohio

650 people turned out for *Blame It On Love* at Plaza Theatre in Milwaukee. We sold three units of merchandise off the theatre lobby floor.

Moraski Radio Shop
Milwaukee, Wisconsin

This is the hottest promotion I have ever seen. In spite of a severe snowstorm which held attendance down to 400, I sold one appliance off floor of theatre lobby.

Welby Pedigo
Plymouth, Indiana

Nearly 300 people packed the Venetian Theatre. Six pieces of Hotpoint merchandise sold the same day to audience members.

Northern Supply Co.
Milwaukee, Wisconsin

Blame It On Love shown twice to a total audience of 525 people. Sold two ranges the first day and nailed 12 sure-fire prospects. *Blame It On Love* is a terrific sales weapon.

Anawalt Lumber & Materials Co.
Tujunga, California

We are well pleased with *Blame It On Love* and the sales results it produces. We sold one range right off the lobby floor of the theatre. More sales rolling in.

Central States Power & Light Co.
Ema, Iowa

with the aid of regional distributors and backed up a comprehensive plan of promotion, publicity and merchandising.

FILL THEATRES TO CAPACITY

In theatres rented during "dark-hours" in the morning or afternoon, the local retailer staged his film entertainment. Attended by capacity audiences of women promoted through local advertising, direct mail and store announcements, the showing of the Hotpoint feature film was accompanied by door prize awards, drawings and subsequent prize awards made in the local store.

Lessons learned in this first year's campaign have been applied to a second program with a new film attraction *Sauce for the Gander* as its feature. A second film, *And the Pursuit of Happiness*, will be shown to meet the need for a "product" picture directly answering the audience's desire for knowledge about the Hotpoint product. The feature films are based on regular screen story technique with a carefully selected cast of Hollywood personalities and expertly adapted for the screen with abundant measure of clever dialogue, humor and eye-appeal. As the promotional outline addressed by Hotpoint to the dealer explains the use of the two films on this year's program:

Sauce For The Gander creates a desire—a curious interest by the audience to know more about the Hotpoint appliances they saw used in that picture. *And, The Pursuit of Happiness*" fulfills that unspoken request and takes the audience behind the scenes to show what Hotpoint research means, and how the appliances are made, why they are so good and why they give such long trouble free service. Both films were produced by Wilding.

SURVEY PROVES RESULTS

♦ Attendance figures and the dealers' evident enthusiasm for this promotion based on last year's experiences prove its worth. Maxon went deeper in establishing the value of this program to Hotpoint.

In a recent survey among women who had viewed *Blame It On Love*, these significant facts were revealed by the agency:

Of the women interviewed: 96% were gas range users . . . yet . . . 76% expressed a preference for an electric range after viewing *Blame It On Love*. (This figure is more than double the national average of electric range preference established by previous surveys!) . . . And . . . 3% bought a Hotpoint range!

Three months after seeing *Blame It On Love* 70% of the women remembered and could name the range they had seen as Hotpoint.

69% of the women remembered that they had seen a Hotpoint refrigerator, yet there was no mention made of a refrigerator at all—it was merely shown in one of the sequences of the picture.

48% of the women, after seeing *Blame It On Love* said, "The picture made me feel that someday I would like to own a Hotpoint Range!"

HOTPOINT PROGRAM SHOWS USE OF PICTURES IN MAINTAINING GOODWILL FOR THE DEALER

Promotional and Advertising Material Available to Dealers

♦ Recognizing that a film promotional success is based on three factors (1) a well-produced picture (2) well-planned promotional and distribution, and (3) the number of people who attend its showings and are subject to influence thereby, L. J. Sholty, Jr., in charge of the promotional phase of this activity for Maxon, improved upon his own efforts in the second phase of this formula in a more complete and comprehensive promotional campaign than the one previous.

With the added advantage of a year's practical experience on the part of the dealer, the new promotional materials and plan should be even more successful. Aided, too, by the efforts of a special staff of regional promotional men who will assist the local dealer, audience records may be broken. These nineteen different elements were included in the dealer promotion list:

1. Admission Tickets for Patrons, Etc.
2. 4-Page Handout Flyers
3. The 8-Page Souvenir Program
4. Handbills for Local Distribution
5. Newspaper Advertising
6. Publicity Mats
7. Postcards for Local Mailing
8. A 24" by 60" Banner
9. Auto Bumper Tags
10. 8" by 10" Black and White Still Pictures
11. The Movie Trailer
12. A Theatre Valance
13. 14" by 36" Insert Cards
14. 11" by 22" Window Cards
15. Gift Tickets
16. Merchandise Certificates
17. A Letter To Invite Special Customers and Prospects
18. Telephone Copy To Build Attendance
19. Spot Radio Announcements

STORY SYNOPSIS: SAUCE FOR THE GANDER

♦ Tom Tupper (Damian O'Flynn) tells the world in a radio quiz that he could run a home better than most women. His wife, Margaret Tupper (Joan Woodbury) gives him the chance to prove his statement while she takes over his job of selling tractors. Tom staggers through the housekeeping and quickly discovers that he is a failure.

While Margaret is away Tom visits the Bentley's, the Roger's and the Morton's and discovers that modern appliances are the secret to efficiently operated homes. Margaret receives an unsigned telegram saying that all is not well in her house. She rushes home. Tom and a party of their friends surprise her with a dinner prepared in the modern electric kitchen Tom has had installed.

(Above) Scenes from Hotpoint's new feature "Sauce for the Gander"

"MEAT FOR AMERICA" is the subject of this new Armour and Company sound motion picture recently released for free national distribution to schools, consumer groups, etc. The modern story of the packing industry is ably told.

A New Film's Useful Role in Agriculture

◆ Soon to be seen in granges, horticultural societies, and schools is a new Kodachrome sound film, *Combat* produced by the General Chemical Company; editing and Lowell Thomas narration added by Soundmasters.

Combat will be distributed through the retailers of Orchard Brand insecticides. Its purpose is to tell *why*, as well as *how*, man must incessantly fight to protect the products of his land and his labor from plant pests. It shows the progress of science and research in developing better weapons for the protection of orchard and field crops.

Combat has been the product of two years work by General Chemical's scientists and photographers. It contains scenes never before filmed—highly magnified photographic records of the various stages of development of insects and fungous diseases. During these two years, General's photographic staff travelled 15,000 miles recording scenes in major farming areas.

The film is designed as a contribution to the sum of agricultural knowledge. Through the company's field staff, its educational story will be carried directly to the people best able to utilize such information—farmers, future farmers, scientists, and all others interested in crop protection. —*R.S.*

TO INFORM THE PUBLIC

● Newest release of that most prolific of film sponsors, the General Motors Corporation, is *Now Is the Time*, a picture telling of GM's defense production.

Although in many ways it is similar to the great number of "defense" pictures now being seen, both theatrically and non-theatrically, *Now is the Time* manages to be just a little bit different. There are the same blitzkrieg shots, the refugees, the smoking ruins, the broken cities, but they are pieced together with such suspenseful tempo that they seem quite new. The opening scenes describe the state of the world today, the juggernaut overrunning Europe, and a typewriter pecks out—"Now is the time for all good men —." Cordell Hull's high pitched words bring us into the scenes of production activity, "Let no one doubt for a moment that so long as the possibility of armed challenge exists, the United States will maintain adequate defensive military, naval, and air establishments."

Production in 35 Cities

The remainder of the film is devoted to shots of GM's production in 35 cities, of trucks, machine guns, cannons, aircraft motors, tanks, and the hundreds of other items useful in the defense of democracy.

Now Is the Time was first shown to a meeting of press representatives in Detroit. Prints were flown by Clipper to Great Britain for special showings to Churchill, Beaverbrook, and the House of Commons, assembled. It is also being shown in theatres in the United Kingdom. But the prime use of the film is in showings to employees in the 35 cities in which GM production is being carried on. This is done by hiring auditoriums for special showings, or by presenting it at a local theatre and buying blocks of tickets to be presented to the employees. Prints are made available for showings to non-theatrical groups upon request.

A 30-Minute Subject

Now Is the Time runs for about 30 minutes. It is the third version of the film, various products and plants having been added as they have been completed by GM. For Soundmasters, producers of the film, James Clemenger wrote and supervised. He and Paul Luther supplied the excellent narration. This dramatic narration and a musical score by Edward Craig, utilizing a theme from "Uranus" by Holst, and for the first time on film, the Second Symphony of Szostakowicz, are the high points of the picture, not only technically fine and exciting in themselves, but pointing up the message of the company and maintaining interest in the good but necessarily commonplace factory scenes. In fact, it is interesting to note, the editing of *Now Is the Time* was made in conformance to the mood and tempo of the sound track. It is such carefulness to detail as this which transforms a good picture into an excellent one. It is this which enables a sponsor to not only tell a story, but make it stick. —*R.S.*

Heinz Film to Relate Story of the Tomato

◆ The humble tomato is the "hero" of a new picture now in production for the H. J. Heinz Company. Relating the history of the tomato as a food, the picture is a sequel to the company's recent production, *Yesterday, Today and Tomorrow*, which traced the history of food preservation over the last 127 years.

The food preservation film has had wide publicity among clubs and in the schools—where its careful historic authenticity made it highly useful as an educational offering. It includes accounts of the early work of Nicholas Appert and Louis Pasteur, and carries its narrative on down to present day packing, etc.

PEOPLE MAKE NEWS

CARL SANDBURG (center above), noted poet and Pulitzer Prize-winning biographer of Lincoln, contributed the commentary to the new Defense short subject "Bomber," now being shown on theatre screens nationally.

TO A GROUP OF ARTISTS, Ted Eshbaugh, animation specialist, gives a few tips on a new sequence. A new Eshbaugh cartoon for Cushman's Bakeries was released for distribution recently.

THE SCREEN MAKES LEARNING EASIER AND LASTING IN ITS SERVICE TO THE CONSUMER

● WITH THREE NEW FILMS—dealing with the Arkansas peach industry, the tourist attractions of St. Louis, and the fiestas of Texas—now in production and a fourth—titled *In Old Nachez* awaiting its premiere showing. Missouri Pacific Railroad maintains its place as one of the most active sponsors in the film-conscious travel industry.

Among other productions sponsored by Missouri Pacific are *Mexico, Land of Enchantment, Colorado, Wonderland of the Rockies, Where the Golden Grapefruit Grows,* and *The White River Country of the Missouri-Arkansas Ozarks.* As the titles indicate these films blend past and present in presenting the economic and cultural highlights of the several natural regions the railroad serves. All are made available via 16mm sound and color prints.

Films from this growing film library are shown before school, church, civic, lodge, patriotic and travel groups throughout the Midwest, Southwest, Southeast and Eastern states. Six sound projectors, owned by the company, are assigned for specific periods each year to on and off-line traffic agencies.

Missouri Pacific's most ambitious film venture to date is its film on Mexico, a 40-minute production released in 1939. With narration by Lowell Thomas, this film is estimated by its sponsors to have been shown to audiences totaling more than 400,000 persons. Of general interest to film users for its skillful blending of human interest, educational material and sales appeal is the line's recent film on Texas' grapefruit industry. In a "strictly human" passage, the opening sequence extolls the benefits of the grapefruit in dispelling early morning grouches; follows with account of its growing, handling and transportation (by Missouri Pacific) to its markets; and finally presents a variety of ways of preparing grapefruit for the table.

Completing the all-around appeal of these subjects, the Ozark country film uses a picture-magazine technique in following the adventures of two fair vacationists in the White River region. Related publicity included a picture-sequence of these adventures in *Life Magazine.*

"Bomber" to Theatres

♦ Best of a recent series of Defense reports, a new short subject on the making of bombers and titled *Bomber* is now being distributed via theatres nationally. Carl Sandburg delivers an impressive commentary.

PRESIDENT FRANKLIN DELANO ROOSEVELT speaks in a sequence from "In Defense of the Nation" talking motion picture distributed by the Committee on National Defense Activities of the American Social Hygiene Association and produced by the Jam Handy Organization.

Du Pont Motion Picture Tells "Facts About Fabrics"

♦ Intended to educate the sales personnel of department stores, schools, colleges, women's clubs and the consumer in the understanding of good fabrics is Du Pont's *Facts About Fabrics,* produced by Caravel Films, Inc. *Facts About Fabrics* was designed to meet a need for basic, practical information about fabrics—and especially rayon fabrics.

Although textiles are important to every household, most people realize that their knowledge of textiles is somewhat sketchy. For example, in examining fabrics many women rely on the appearance of the cloth and the way it feels to the touch.

An understanding of fabrics involves a knowledge of fabric constructions and finishes in addition to familiarity with the various types of textile fibers.

Facts About Fnbrics explains the importance of yarns in making fabrics, shows how woven and knitted fabrics differ in their construction, analyzes the three basic weaves and the two basic knitting constructions, discusses printing, dyeing and other finishing operations. The film closes with a section on the proper care of fabrics.

Du Pont does not weave or knit any cloth. It manufactures rayon yarns. This film was prepared to promote a wider understanding of the facts about fabrics since the better the consumer understands these facts the better she is able to appreciate high-quality yarns.

The Making of Fine Lenox Pottery Is Filmed

♦ The making of fine ceramics is beautifully illustrated in a new picture produced for the Lenox Pottery Company by Castle Films. Photographed in Kodachrome, it takes us into the Lenox plant at Trenton, New Jersey, and through the step by step process in the manufacture of several fine pieces of pottery and tableware.

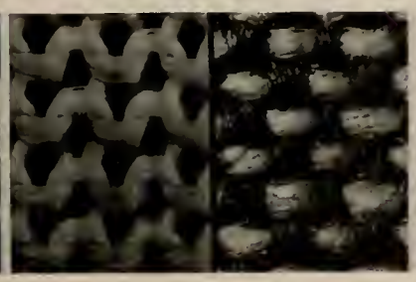
Particularly interesting is the beautiful service plate, seen first as a common lump of clay, and finally as one of the finest examples of ceramic craftsmanship. Particularly interesting — because outside of watching the actual making of the plate, nothing else could have shown the endless steps in its manufacture, mostly hand-done, and the painstaking care that goes into just this one plate. To illustrate each step by a still picture story would take countless photographs, and then, lack the continuity of the moving film. In these days we may have a tendency to think of manufacturing as a process by which raw materials are dumped on an endless belt at one corner of the plant and the finished article slides off, all finished at another corner. But this film shows the hand painting, shaping, and glazing which make fine china not a piece of mechanical output, but a work of art.

The Making of Fine China will be shown in department stores to retail customers, and also as a selling medium to buyers and department heads. —*R.S.*

Insurance Film Meets a Public Relations Need

♦ WHEN a state law is passed which opens new business possibilities—then there arises an opportunity for companies in the field affected to concentrate public relations efforts. Such is the case among major insurance companies with relation to New York State's new motorist's liability law, which goes into effect on January 1st, 1942.

Films play an important role in this intensive public relations opportunity, by means of a sound and color motion picture sponsored by Aetna Casualty and Surety Company. This film opens with a brief historical resume of the history of automobile use, argues that—since the engineer has done almost all he can for safety—the need of present and future is adequate legislation.



Facts About Fabrics

(Left) Closeups of textiles help explain "Facts About Fabrics" in the new Du Pont motion picture produced by Caravel Films, Inc.

Courtesy: Rayon Textile Mthly.

SCENES FROM "WHITE BATTALIONS" the new sound picture of the American College of Surgeons which presents the human story of the hospital's public service.

American College of Surgeons Sponsors Hospital Film

♦ Tragedy is lifted from two homes by the modern hospital and the "white battalions" that garrison it, in the new sound motion picture, *White Battalions—Serving All Mankind*, produced by Chicago Film Laboratory for the American College of Surgeons, and made possible by a grant from the Becton Dickinson Foundation for the Extension of Scientific Knowledge. The film accurately shows the mobilization of forces, both scientific and mechanical, for the battle of the hospital against disease and injury. At the same time it reveals the sympathetic attitude of the hospital personnel toward the patient and family, which is also an aid in the patient's ultimate victory.

Dr. Malcolm T. MacEachern and the youthful stars of the film.

The opening sequences, which were taken at the Evanston Hospital, in Evanston, Illinois, show the "white battalions" of doctors, nurses, technicians and other workers in hospitals, marching across the screen. The story begins with a scene in little Patsy Cortland's home. Her mother and Kitty, the maid, are discussing the long hospital experience of the latter's little boy, Michael, who has had infantile paralysis. Kitty is sorry she had not joined a Blue Cross hospital service plan. Mrs. Cortland remarks, "I hate the very thought of a hospital." The film story tells of the Cortland's experiences and subsequent conversion to an appreciation of the hospital's useful role in their daily lives.

Scenes and personnel for a "tour of the hospital" section of the picture, as well as background for scenes that could not be set up in the studio, were furnished by Passavant Memorial, Children's Memorial, St. Luke's, Billings Memorial and St. Joseph hospitals in Chicago. Equipment and supplies were furnished by the Illinois Masonic Hospital and the Ravenswood Hospital. The film was produced by Chicago Film under the personal supervision of Dr. Malcolm T. MacEachern, Associate Director of the American College of Surgeons, aided by consultants.

Premieres of *White Battalions* began in Boston on November 5, during the Clinical Congress and Hospital Standardization Conference of the American College of Surgeons, and will be followed by premieres in theatres, hospitals, and public auditoriums in a number of other cities, from November 12 to 22. A two-reel subject, 16 and 35mm. sound-on-film, non-inflammable, the film runs 25 minutes. It will be available to groups through the American College of Surgeons, at no expense other than a small service charge for shipping and handling. Neighborhood motion picture theatres may show the film as an educational feature, and hospitals, churches, schools, and cultural organizations may also.

PREVUES OF NEW FILMS

Lutheran Church Subject Pioneers New Use

♦ "There is no God!" proclaimed the soap-box orator. The lightning flashed, and from the sky there came a voice, saying, "The fool hath said in his heart, 'There is no God.' "

That adroitly-keying opening precedes the main title of a new Roland Reed production destined for showing to Lutheran church and other audiences as a visual demonstration of *The Power of God*—a film which points the way to vast untapped uses of the sound motion picture. Convincingly protrayed and presented, this reminder that not all who call themselves Christians are Christians in actual fact demonstrates once more the power of the film as a propaganda medium for a good cause.

Something of the "Our Town" technique was used in this production, through the homely commentation of Ebenezer (Thomas Lowden), who speaks on behalf of Ellendale directly to the audience, first from the cemetery where a good woman of the community has been laid to rest, then from before the church, where he points out some of the leaders of the community, then from the pew, as the minister mentions the dead woman, leading into the picturized story of her life as an evidence of the power of God.

The youth problem—a stolen car and a crash—the greed of one so-called Christian man, the criminal act of an unbelieving man, as they have a total effect on the community, and the deceased woman's courage and prayer as a means of straightening out the tangled lives and instituting in them the principles of Christianity, form the basis of a convincingly dramatic film story destined, undoubtedly, to have a significant effect on the audiences seeing the production.

Hamilton MacFadden directed the production and collaborated with L. Meyer on the screen play which was taken from an original story by Meyer and Arthur Hoerl. Cameraman was Arthur Martinelli, sound engineer Carson Jowett. Edward Jewell was art director, Guy Thayer the film editor. Musical director was Alfred Colombo. Burnet Lamont was production manager.

Others in the cast include Wheaton Chambers, Stanley Andrews, Kirby Grant, Christine MacIntyre, Sarah Padden, Byron Foulger, John Barclay, Rod Bacon and Selmer Jackson.

Photographed in 35mm, the film runs 56 minutes. —*Mitchell*

Films Leading Role at IGA Convention

♦ Both motion pictures and slidefilms played important parts in the recent two-day Independent Grocers' Alliance convention at Lincoln, Nebraska.

Sales training was the subject of the slidefilm showing, presented in connection with a talk on the place of properly applied enthusiasm in selling, given by William H. Beard of the Alliance's Chicago office. A motion picture on sugar refining, accompanied by a lecture, highlighted a session devoted to "Fall and Holiday Candy Drives."

"THE POWER OF GOD" IS PORTRAYED in a new sound film presentation by a Lutheran Church synod. The new subject demonstrates films untapped fields.

FILM PRODUCTIONS SERVE MANY FIELDS FROM HOSPITALS TO SPONSORED TELEVISION

Douglas Leigh, (center) a la Disney, discusses a television idea.

Cartoons via Television

♦ New Yorkers, avid readers of weather signs, have a new one to scan. Last month, WBNT, N.B.C.'s New York television station inaugurated a nightly weather forecast, consisting of a talking and singing woolly lamb, created for the Botany Worsted Mills by Douglas Leigh.

The Botany lamb comes to New York's estimated 50,000 television audience through the medium of 16mm cartoon films. A series of fourteen has been prepared, one film for each kind of weather. N.B.C. officials have been puzzling for some months over an entertaining way of telling the story of tomorrow's rain or shine and this novel method seems to be the exact solution, for the response has been both immediate and kindly.

Douglas Leigh is no novice in the film medium; his cartoons for Bromo Seltzer will be remembered by visitors to the New York World's Fair, and many of his 16 spectacular signs which brighten New York's main stem utilize films to actuate the animated characters cavorting on a 'screen' of electric lights (see BUSINESS SCREEN, Vol. III, No. 4). But this is his introduction to legitimate screen animation and to television. With the same knack of showmanship and selling power which made him the wonder boy of the sign business, he has created the weather lamb.

Combined with the weather forecasts are sales talks and cartoon demonstrations of the merits of the Botany Wrinkle-Proof Tie. Always accompanied by his classy cravat, the lamb is involved in adventures with denizens of the forest.

While foredated by Lee Hat's presentation of the first sponsored television show in which films were used, Leigh's Lamb is the first regularly shown and specially prepared film presentation. —*R. S.*

Typical Kodachrome scenes in the Congoleum Nairn slide presentation.

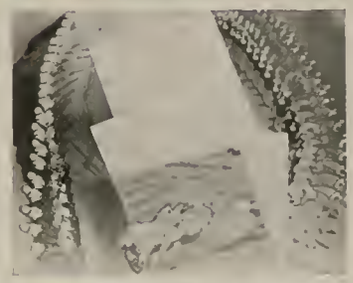
Congoleum Nairn Shows Kodachrome Slides

♦ Again we are seeing a fine example of visual sales training as used by a floor covering manufacturer. Differing from the methods employed by Alexander Smith and Masland, Cochrane, Armstrong, and Mohawk — motion pictures and sound slidefilms, the Congoleum Nairn Company has been presenting a series of 200 Kodachrome slides, shown on Selectroslide machines, to its salesmen and dealers.

Foregoing a 'canned' sound presentation, Congoleum's sales promotional staff, especially trained in an accompanying 'spiel', delivered the company's message, first, to Congoleum's men in the field, and finally to wholesalers and retailers handling the company's products. This omission of 'canned' sound was not caused by any rejection of that method, but because the company had a different problem and varying products to present in several parts of the country. Thus, utilizing individual slides, it was possible to segregate and switch slides for varying purposes with a minimum of difficulty.

The series is a product story featuring quality as the prime selling point of the Congoleum line. Microscopic shots, art, and analysis charts are used liberally to point up the quality of the product, and sample rooms are shown, illustrating correct styling and best methods of use.

Photography by E. J. Barnes & Associates is excellent. The slides have been shown on Selectroslides equipped with 1000 watt lamps, insuring the utmost brilliance—*R. S.*



BEHIND THE SCENES IN AN ANIMATION STUDIO

The scenes above take you through a typical New York commercial studio (Caravel Films animation department) showing (from top to bottom, starting at title) a story conference; staff reviewing action from preliminary sketches which serve as working scenario; acting out a scene by stop-watch timing; studying action by "flipping" drawings; photography of pencil tests. (Top) Artists at work on tracings and cells; series of cells ready for camera; montage of cells, exposure sheets, music charts; in production—the glass holds cells flat over scene background under camera; finally cutting in of dialogue and sound effects and—the prevue!

DISTRIBUTION MARKETS

(*Continued from Page* 12)

screen is the preferred medium. Killing two birds with one stone, it is also the preferred medium of the camp-prosperous local townspeople as well.

Group showings through service organizations furnish another outlet. Showings within cantonments of anything but entertainment subjects is, of course, strictly forbidden by army regulations.

♦ The effect of defense business upon the principal production centers is hard to estimate. It is tremendous and so far-reaching that the ordinary market boundaries are out-dated. Subcontracting and the sub-letting of countless thousands of "bits and pieces" of principal defense items will, however, follow the general pattern of existing industrial facilities. First to feel the new boom were shipbuilding centers like Camden and Wilmington; machine tool capitols like Cincinnati, Hartford and Cleveland; the steel cities—Pittsburgh, Birmingham, Youngstown and Gary. Equally important are the aircraft centers along the Southern California belt and in the Midwest and New England. The resulting purchasing power climb is typified by a town like Vallejo, California, where a single new airplane plant brought a $1,778 increase in per capita purchasing power.

Plan for '42 Campaigns

Management cannot overlook these markets and the local dealers involved therein. Of at least several years' duration, the defense production boom must be a part of every producer's 1942 campaign plans. The billion dollar defense appropriation budget which is being spent in California will come back to American business through the greater portion of it which is spent for wages. The steel industry is paying out $84,000,000 a month in wages and they are increasing. For every dollar of reduction through defense stringencies, there is a two-dollar increase in these defense production areas.

Concentration upon these markets is simplified through the screen medium. There are either existing facilities in local auditoriums or the groups in these areas are going to the nearest communities where such facilities exist. Entertainment and then—education—are the first desires to be fulfilled—and next—the spending for the family larder and wardrobe and for the other articles which the new budgets permit at long last.

PICTURES IN THE FIELD

● Financed by contributions of individual plumbing establishments throughout the nation, the new promotional motion picture planned for early release by the plumbing industry will also have a scenario drawn from the industry itself. A nationwide contest, announced in a recent issue of *Plumbing and Heating Business* offers cash prizes to members of the trade submitting the best story-ideas for the projected industry picture.

A sample scenario in rough, offered as illustration of what is wanted, is included in the announcement. Heavily dramatized, its story covers the entire field.

★★★★★★★★★★★★★★★★★★★★★★★★★★★★

MOBILIZED TO DEFEND YOUR FUTURE MARKET

SO THAT

WHEN THE BOYS COME MARCHING HOME AGAIN THEY AND THEIR FAMILIES WILL KNOW YOUR PRODUCT AND YOUR MARKET WILL HAVE BEEN MAINTAINED FOR THE POST WAR PERIOD THRU THE INEXPENSIVE USE OF MOTION PICTURES.

● 1,300 local Y. M. C. A.'s acting as contact points for securing high grade audiences . . . plus hundreds of U. S. O. units.

● 4 distributing offices rendering a standardized service.

● 15,000 churches, clubs, high schools and industries having their own sound projectors look to our Bureau for their film programs.

● 45,000,000 people saw our films during the past year.

● Cost as low as $.0006 per capita, per minute . . . $1.00 per showing.

The above service will institutionalize your product and prevent market casualties.

Y.M.C.A.
MOTION PICTURE BUREAU

NEW YORK 347 MADISON AVE. · CHICAGO 19 SO. LA SALLE ST · DALLAS 1700 PATTERSON AVE. · SAN FRANCISCO 351 TURK ST.

THE LARGEST DISTRIBUTOR OF FREE FILMS IN THE WORLD

NORTHWEST AIRLINES

♦ A new color motion picture, now in production under the sponsorship of Northwest Airlines, points an important modern promotional moral for many types of commercial enterprise. Its objective—an obvious one for those who sell travel—is to portray the life of a region in terms of its leading industries, its educational and cultural institutions and local color.

The making of the new air travel subject strongly recalls the days of the "empire builders," when merchants in varied lines campaigned *cooperatively* after business which would make their city or region commercially greater. Any business serving a regional market can serve its own interests well by producing films and engaging in other promotional activities which serve to spread the fame and increase the prosperity of that region.

The new Northwest Airlines subject includes such diversified scenes of activity as shots of Montana mining, University of Minnesota educational activities, and scenes at airports along the company's lines.

Esso Expands Program

♦ Planned by the Standard Oil Company of New Jersey is extensive expansion of its promotional film program. Several new sound motion pictures have been produced, dealing chiefly with the problems of modern industry and the importance of lubricants in their solution.

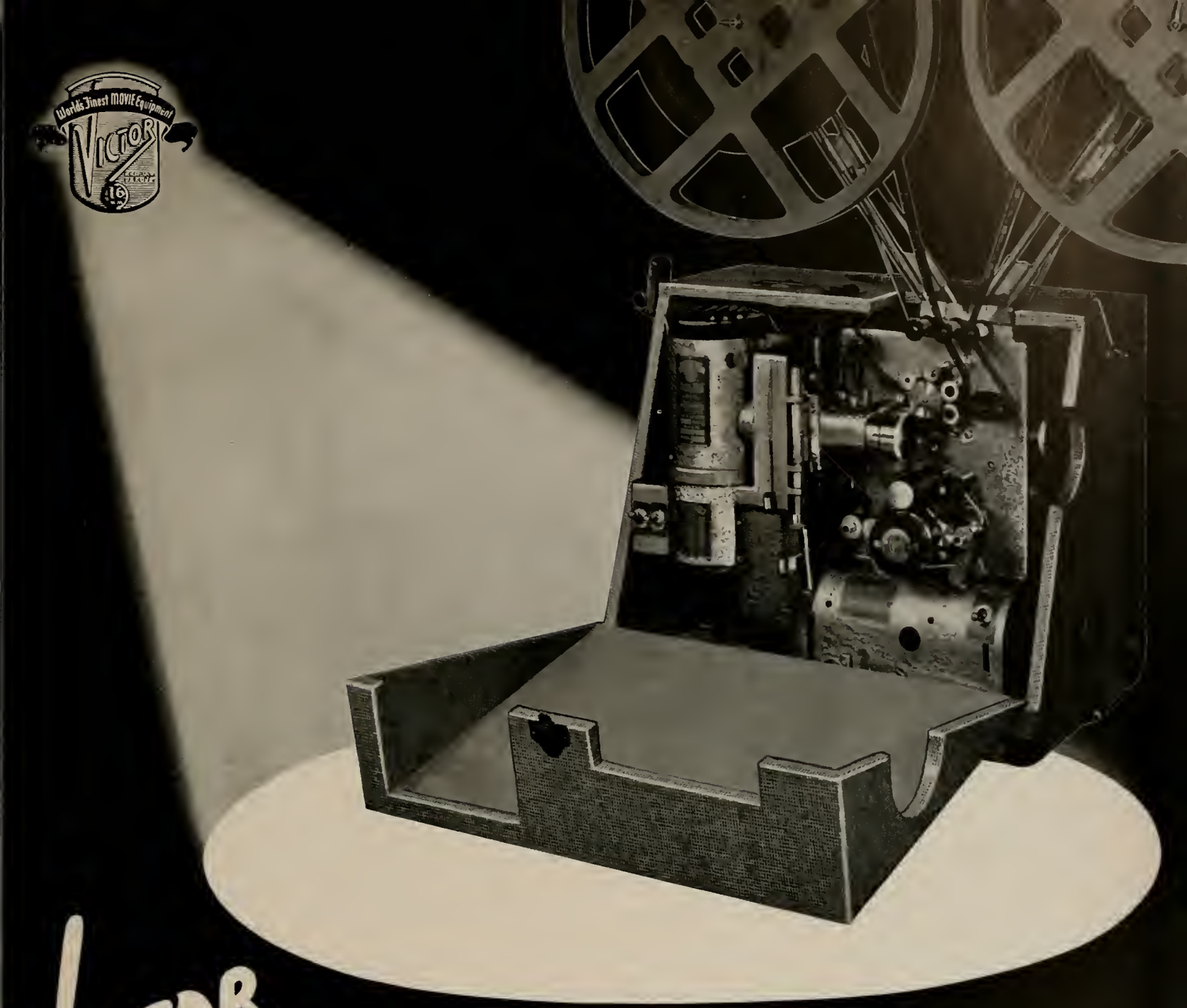
Among the new film subjects are pictures of the Thaw Asiatic expedition, recording a trip through western and central Europe, the Balkans, Iraq, Iran and India—and completed just before the outbreak of the present war in those regions.

Alcoa Shows to Engineers

♦ Alcoa films outlining the processes whereby aluminum is mined and purified and shaped into finished products and depicting the construction of a dam to produce the electrical energy needed in these processes were shown recently to members of the Marquette Range Engineers' club at Ishpeming, Michigan.

Goodyear Film in Exhibit

♦ Construction work on the Shasta Dam in California—and the Goodyear Tire & Rubber Company's contribution of a 10-mile long conveyor belt to build it—is the subject of the Wilding-produced film *Golden Valley*, shown at the Industrial Products exhibit held early in October at Onondaga, N. Y. (Reviewed in Issue Seven, Vol. 3).



VICTOR

THE ONE SOUND MOTION PICTURE PROJECTOR THAT SERVES BOTH SMALL ROOM AND LARGE AUDITORIUM . . . .

Serves All Purposes

For Black and White or Color

Silent or Sound Film

Most Portable

Plug-in P. A. System

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Please rush your new catalog on your Animatophone Sound Motion Picture Projector.

Name _____

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VICTOR ANIMATOGRAPH CORPORATION

DAVENPORT, IOWA

AGRICULTURE IN DEFENSE

SCRIPT OF "PLOWS, PLANES AND PEACE" GIVES PICTURE OF FILMS ROLE IN RURAL EDUCATION

The United States Department of Agriculture
THE AGRICULTURAL ADJUSTMENT ADMINISTRATION
Presents
PLOWS, PLANES & PEACE

America Loves Peace; Peace Without, Peace Within —

ART TITLE: *Washington Bust*

VOICE: A more perfect union . . . justice . . . domestic tranquillity . . . common defense . . . general welfare . . . the blessings of liberty. . . . Those are the purposes the founders wrote down in our constitution. . . . The general welfare. . . . The common defense. . . .

FADE-IN: *Pastoral*

Now America is preparing to defend the peace we love against being shattered from without.

SCENE: *Steel Mill*

And within, we prepare at the same time to defend that American dream which is the chief blessing of liberty, the great guarantee of domestic tranquillity, the Pledge of general welfare (*Montage of workers*). . . . The American dream —that the common man shall have his chance to share in the vast abundance that our resources, our skill and our labor can produce. For the defense of that, the arsenal (SCENE: *Arsenal*), the factory, and the farm will join.

SCENE: *Meat Trolley*

First of all, food and clothing for 130 million Americans, day by day, good years and bad. And a fair reward for the men and women on seven million farms whence come the food and fiber.

SCENE: *Army Car on Hill*

For the common defense, soldiers and sailors. Soldiers and sailors need guns, planes, tanks, ships and machines.

SCENE: *Aircraft Factory*

Men at work to make the means of common defense. Men in overalls—men in uniforms. Men need food. . . .

SCENE: *Textile Mill*

and clothing, from the looms of America. Men will work for the right of their families to have, in peace, plenty of food and plenty of clothing. Men will defend that, too.

SCENE: *Planting*

The plow and the planter, as well as the plane, defend our peace. The way of farmers is a sure, unhurried, cooperative, democratic way. In just that way, America's farmers have built a national farm program budgeting their plantings, producing plenty without waste; using, but not abusing, their soil. They know

SCENE: *Corn Elevator*

America's needs and they have adjusted their production to meet our needs. They have stored plenty in their bins.

PAN: *Steel Bins*

Their Ever Normal Granary is a full storehouse of abundance across the nation, as they mean it to be, for peace or for preparedness.

EXT.: *Farm Meeting*

In the national farm program, farmers meet, plan, work together more than ever before. They can answer "Ready" when the nation calls the roll of its defenders.

SCENE: *Tractors Plowing*

Food and clothing, for general welfare and for common defense, come from America's fertile soil. The good, rich earth is the real reservoir of our strength.

SCENE: *Gully Shots*

You can't feed and clothe 130 million Americans from gullied waste land.

SCENE: *Terracing*

A terrace across the slope is defense—defense of America's good soil.

SCENE: *Liming*

And part of the farmer's plan is to pay back to the soil some of its spent richness of lime and phosphate.

SCENE: *CU Crimson Clover*

They give back to the soil its protection of clover and grass, rest the fields in their turn from the hard drive of front-line crop production.

SCENE: *Wheat Harvest*

Count enough years, and the harvest is average. But year by year, some crops are fat, some are lean.

SCENE: *Feeding Pigs*

No one wants to get caught with an empty pantry and empty bins in those lean years. Least of all the farmer, who's got his livestock to feed, every day, winter and summer, until the next crop comes in.

SCENE: *Int. Farm Meeting*

So now the nation's farmers plan together, setting up allotments of acreage to be planted that will keep the granaries full—not only full, but with something over just in case the rains fail next year, or customers want a little more wheat, or cotton, or tobacco, or corn.

(*Cue-Man Speaking*)

They talk it over, in meetings from Maine to California. They listen to the facts. They ask the questions:

(*Cue Each Question to Face CU*)

What does America need?
How much should we hold over?
How much do we need to plant?
How's our land holding up?

(*Cue, Voting*)

And they make up their minds, as Americans know how to do. They are the farmers. It's their say-so.

SCENE: *Inspecting Corn*

If the fat harvests are to be saved for the lean years, they must be stored. But if a farmer stores a thrifty supply against the nation's need, he ought to be able to bank against it for a loan to tide him over. A farmer needs his money at harvest time. So part of the farmers' plan is to store the corn, the wheat or the cotton safely, inspected and graded. A sample goes to the laboratory. If it's good, the farmer can get a loan, and the granary is sealed until it's needed. SCENE: *Sealing Corn.*

SCENE: *Steel Bins*

Always enough and to spare. Never any produced only to be wasted. That's why farmers call it the Ever Normal Granary.

SCENE: *Men*

The Ever Normal Granary means something to the 130 million eaters in this country, too. Come what may, our folks needn't go on short rations. Remember back in 1917 and 1918, the meatless days and the wheatless days? Modern America's farmers have organized our defense against having that happen again.

(*Cue, Girl and Bacon*)

Many a pair of hands finds work, moving bacon along from the barnyard to the breakfast table. It's a big job, giving America its three squares a day. The biggest job in America, come to think of it. A job in which labor, too, has its part to play.

SCENE: *Bread Mixing*

Yes, sir, times have changed since Grandma did her Saturday baking.

(*Music Up, Rhythm With Mixer*)

Men, machines and organization have put a new twist in bread baking (*Cue, Twist Loaves*) since Grandma's day. It takes men, machines and organization to get food to all America three times a day. Men, machines and organization no less on the farm than in the factory.

SCENE: *Comparative Rations*

The average American eats as much meat as this every week.

Some places, all the meat you'd be allowed in a week is just what's on that little plate. But in the United States, you can pass that big plate, for a second helping—and a third. Some places, you have to have a ration card for almost every bite you eat. Not here.

Stamp Plan Sequence

Here we have food stamps to help people who are hard up eat more of the kinds of food they need, not ration cards to make them go always a little hungry. In more and more places here, as the food stamp plan is extended, needy families get extra food. When they spend a dollar per person per week for orange colored food stamps, they get 50 cents worth of blue stamps free. The orange colored food stamps are good for any food in the grocery store. The blue stamps are good only for certain foods—surplus foods that somewhere are glutting markets because farmers cannot sell them at decent prices and needy people cannot buy them for decent living. So surpluses are harnessed to work for farmers and the people, not against them, and there's food in

America for peace or for preparedness.

SCENE: *Workmen Eating*

There's food for workmen, hungry after a good morning's work.

SCENE: *Family Eating*

There's food for your family, and mine, and millions like us, and like these.

SCENE: *County Fair*

There's food when we feel like eating it, just for fun, at the county fair.

SCENE: *Picnic*

And food for romance.

SCENE: *Eating in Plane*

There's food however you like it, and wherever you want it, on the ground or above the clouds.

CU: Boy and Hot Dog

And for Junior here. Well, he can eat his spinach for supper, can't he?

CU: Girl and Milk

And you, young lady, drink yourself a toast to health and a long life.

SCENE: *Army Distribution*

So that these children may have their chance to grow up in the peaceful way of life our people have chosen, this nation has called its young men into service. Thousands of our citizens have become, temporarily, soldiers. From counters and work benches, from homes and schools, they have come to learn, how they may serve the common defense. Of all the things they have to learn, none will be more important than this: Any army travels on its stomach. And Uncle Sam's army can travel on a full stomach.

When the National Guard took the field in its greatest peace time maneuvers, the rations rolled up to company kitchens on schedule.

(Cue, KP)

Yes, even in a mechanized army, KP still means peeling spuds.

SCENE: *Soldiers Eating*

Maybe you've heard that an army lives on beans and corned willie. Maybe an army did, once. As a matter of fact, Uncle Sam's nephews in uniform get milk, butter, fresh vegetables and fruit, along with plenty of bread, beef, bacon —and beans. And all of those things America's farmers have produced and are ready to produce in abundance.

(Cue, Feeding Horses)

But the army needs more than food from farmers. Strange as it seems, as armies use more machines, they use more horses, too. Farms raise the horses, and feed them.

(Cue, River Crossing)

The army's four-wheel-drive trucks can take the army almost anywhere. They roll along on tires in which there is cotton from America's farms. There's more cotton in tents, in webbing straps, in guncotton, and in dozens of other things the army uses. In uniforms, more cotton, and wool. And still there's plenty of cotton.

(Cue, Cavalry)

The cavalry's boots and saddles come from the herds on America's vast western range.

(Cue, Cook Fire)

For this young guardsman, eating his tin ration during a pause in maneuvers, and for his family around the table at home, American farmers have given their pledge of abundance, and backed it up with a national farm program that gears production to the nation's need.

SCENE: *Planes, Tank*

New ways to defend ourselves against new threats, we must learn.

SCENE: *Plowing to Come*

New ways of sure defense against the old threat of hunger, of glut and waste, farmers have learned.

SCENE: *Bomber Flight*

While America builds strength for defense in the skies, seven million farmers have built strong defense across the nation, backing up the promise of abundance for all that Liberty speaks to the world.

Produced and Distributed by the Extension Service United States Department of Agriculture

Notes on Production

Above: Soldiers at First Army maneuvers stage a mock battle at Ogdensburg, New York, as Tom Hogan, director-cameraman for the Division of Information, Agricultural Adjustment Administration, runs 35mm. footage through a Mitchell camera for *Plows, Planes and Peace*, 17-minute movie produced by the Agricultural Adjustment Administration and the Extension Service of the U. S. Department of Agriculture.

Here's More Power for Your Commercial Film Programs

Perhaps yours are among the many commercial film programs which need the lightening touch of a rollicking cartoon comedy . . . or the audience-building aid of an interesting short feature film . . . or additional films to bring the programs to proper length . . . or a periodical change of supplementary films to revive salesmen's interest.

Broad experience will guide B&H Filmosound Library in recommending ready-made film additions which will contribute most to the effectiveness of your programs. This extensive, up-to-date library offers the finest professionally-made cartoons (many of them in color), plus timely short sound films on a wide range of subjects—often on subjects which tie up closely with clients' business films.

A few offerings typical of thousands available are briefly reviewed below. Use the coupon to request complete information and our experts' advice.

Scene from "Aladdin and His Lamp"

CARTOONS

Popular with Every Audience

Old Mother Hubbard. Color cartoon which closely follows the nursery rhyme but has a new, happy ending.

Jack Frost. Bear cub, rebelling at winter-long nap, has chilly adventures, finally scoots for the blankets.

Aladdin and His Lamp. Rags to riches because of a genie. Humorous, color or monochrome.

SPORT THRILLERS

Films on Every Sport

Ski Symphony. Against an Alpine scenic background, experts show how to ski; novices show how *not* to.

Wild Elephant Roundup. Excitement as natives with tame elephants hunt wild ones.

Flying Paddles. Champion kayak paddlers show how it's done; shoot rapids, dams, and waterfalls.

Native hunters roping a captive in "Wild Elephant Roundup"

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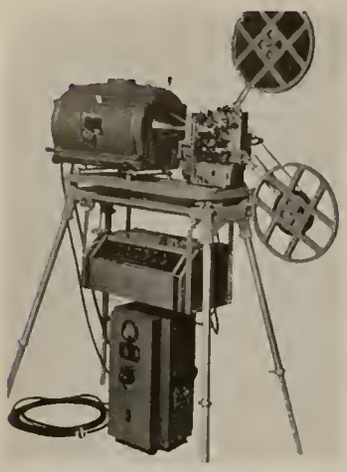


Victor's New Arc Projector

♦ A new Victor product — the Model "E" High Intensity Arc Lamp Projector—has just been announced by Victor Animatograph Corporation of Davenport, Iowa. This model was especially designed by Victor engineers for heavy-duty service and to fulfill a demand for a projector that will produce ultra-brilliance of screen images in large auditoriums and outdoor areas. In its construction Victor has retained the fine features that have so universally popularized the company's projectors in the past.

The complete unit consists of a projector, sound unit, amplifier, speakers (2), arc lamp, rectifier and projector stand. Literature containing complete specifications and features of this new projector is now available. Request Form No. 1052. Address Victor Animatograph Corporation, Davenport, Ia.

♦ Simplification of the technique of color cartoon production has been achieved by Hollywood Colorfilm Corporation with the recent installation of two new machines. First of the new units, a 35mm printer, is designed for the purpose of making cartoons in either two or three colors, shot originally in either bipack or three-color on 35 mm. stock.

The second unit, eliminating the need for a cartoon stand, permits cartoons to be shot in Kodachrome and blown up to 35mm.

Protecting Your Valuable Films by Treatment

● Every sales or teaching film carries a message. That message must be put across effectively, or the film is a waste of money. Distraction from the message must be avoided. One of the most important causes of a break in concentration and lack of attention is a scratchy and stained film. This can and should be prevented.

A good example of the importance of providing an effective protection to the film is the specification provided in the print bid for the vocational training film program now being produced by the United States Office of Education.

"*All prints must be subjected to a permanent conditioning and protective treatment, equal to the Vaporate process, resulting in a reaction directly on the emulsion itself. Such treatment shall raise the melting point of the emulsion in water and cause no loss in pliability. Such conditioning shall be effective within 24 hours after print is developed and dried. The type of treatment that forms a skin-like layer or varnish on the surface of the film will not be accepted.*"

To many film users the most novel and striking feature of this provision for adequate film protection is its inclusion in the specifications. The fact that protective treatment is recognized as an essential element of an acceptable print, as vital as good planning, good production and good printing is signified. The thought that an unprotected good print is as undesirable as a bad print may be new to some, but it is important to all.

Careful analysis of the specification casts light on the causes of film damage, and on the best preventative measures. It should be noted, first, that the protection demanded consists of changes in the physical properties of the emulsion. The celluloid base of standard first quality film is accepted as sufficiently durable in itself, without added protection. Similarly, the stability of the silver image presents no problem after proper handling in the laboratory. Film damage is confined largely to the gelatin in the emulsion.

Scratches result when the gelatin is too soft to resist abrasion. Oil stains, dirt spots and fingermarks are absorbed into the emulsion when the gelatin is too soft to exclude them. Damp heat tends further to soften unprotected gelatin. Therefore, the specification requires a hardening of the gelatin evidenced by the raising of the melting point of the emulsion in water. This purpose, alone, could be accomplished by any one of several well-known liquid gelatin hardeners. These all function by reducing the water content of the colloidial molecules. Gelatin too low in water content tends toward brittleness. The specification therefore excludes this dangerous expedient by requiring that the protective treatment cause no loss of pliability.

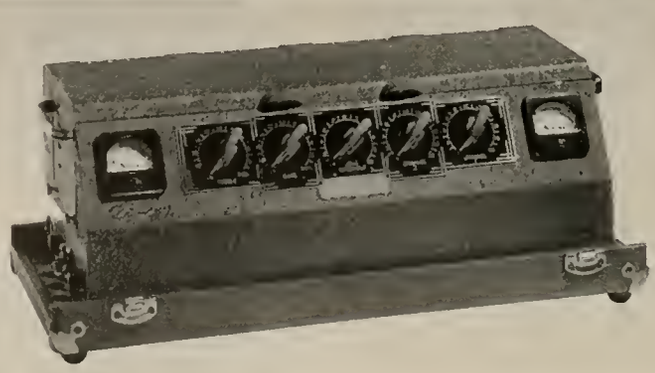
Surface lubrication on film provides temporary protection against scratches. This lasts, however, only until the lubricant is rubbed off in use or washed off in cleaning. Lubricants provide little protection against climatic damage, and none against staining. The specification requires that the conditioning protective treatment be permanent and that it result in a reaction directly on the emulsion itself.

Theoretically, a lacquer over the emulsion would exclude stains and protect the gelatin against any scratches not so deep that they penetrate through the lacquer. Theoretically again, worn, stained and scratched lacquer could be removed, and fresh lacquer substituted. Practically, a full surface lacquer would have to have a coefficient of expansion identical with both celluloid and emulsion. Partial, or high-spot lacquers can expand safely under heat, but do not protect the entire emulsion against the various types of damage. The specification provides that the type of treatment that forms a skin-like layer or varnish on the surface of the film will not be accepted.

The "Vaporate" process, set up in the specification as the standard of adequacy, consists of subjecting the film to the effects of a successive series of vaporized chemical reagents in a vacuum chamber.

Vaporate meets the specification by first substituting lasting internal lubrication for the normal water content of the gelatin, to assure a fully maintained pliability reserve. A second chemical vapor toughens the gelatin solids and renders the colloids insoluble, raising the melting point of the emulsion in water, and affording protection against damage from climate, abrasion and defacement. These are chemical re-

AMPRO'S TRI-PURPOSE PUBLIC ADDRESS SYSTEM, constantly improved over a period of years by new and designed circuits, is now playing a useful role in industry where educational meetings for defense workers are conducted; in school auditoriums and similar meeting places such equipment is indispensible. Shown above is latest PA-3 Model Amplifier which has a power output of over 55 Watts



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actions directly on the emulsion itself, and therefore permanent. Vaporate also provides, in the action of a third vapor, external lubrication to ease the passage of the film through the projector and to relieve perforation strain.

Therefore any film user should demand, as does the U. S. Government, that his film supplier provide prints which have been given permanent conditioning and protective treatment equal to the Vaporate process. Untreated films can be protected now against further damage in the future at a small charge. Photographic dealers everywhere are glad to arrange this service for the school customers.

Radiant's West Coast Office

♦ A new West Coast sales office and warehouse has just been opened at 1558 North Vine Street, Los Angeles, by the Radiant Lamp Corporation, Newark, N. J. Deliveries to West Coast dealers of Radiant motion picture projection lamps, spotlights, floodlights and other concentrated filament lamps will be expedited considerably through the new office.

Walter C. Feistel, who has been transferred from the company's Detroit office and placed in charge of sales and service on the West Coast, has had wide experience in the lamp industry.

Looking for Films?

♦ Victor Animatograph Corporation, Davenport, Iowa, leading manufacturers of 16mm motion picture cameras, and projectors announce the release of their Eighth Edition Victor Directory of 16mm Film Sources. Owners of 16mm projectors will relish this news as this source directory actually tells where to send for films on the subjects in which they are interested. There are over 600 sources listed therein and 225 subjects covered in silent and sound films.

EDUCATIONAL SECTION

Here will be found pages of information devoted to the film libraries and rental service available from universities, colleges and departments of education in your State. The men and women directing the activity of these libraries discuss the utilization of the motion picture in education and prophesy the future growth and development of this medium of instruction, based on their experiences and observations in the field. County and City School Cooperative Film Libraries, as well as independently owned City School Film Libraries, are listed.

EDITORIAL SECTION

The editorial columns contain a wealth of information pertaining to the use of films in the classroom, in churches, in the home and by industrial organizations. Every effort has been put forth to make this film source directory virtually a bibliography of information on films, where to locate them and how to use them. It will be helpful to teachers, to the business man, to the Pastor, to the individual in the home, to CCC camps and other governmental departments, in fact, every 16mm film user will want one of these directories. The price of the catalog is 50c. Address your request, accompanied by remittance, to the Directory Editor, Victor Animatograph Corporation, Davenport, Iowa.

Distributes Religious Film

♦ The Northern California distribution rights to Theater-on-Film's *Journey to Jerusalem* have been acquired by Photo & Sound, Inc., of San Francisco. The picture features the original Broadway cast.

Appointed Modern Distributor

♦ To assure better distribution of its own productions and films of other commercial firms, Photo & Sound, Inc., San Francisco movie and transcription firm, has become the northern California unit of both Modern Talking Picture Service and Allied Film Exhibitors. Booking of commercial films for nationwide distribution is now possible directly from San Francisco. 14,000 consumer audiences on the Pacific Coast alone are classified

COMING EVENTS:
• *The Business of the Church: How motion pictures and slidefilms are helping the nation's churches—a feature in the next issue of Business Screen.*

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NYA VOCATIONAL FILM

(*Continued from Page* 17)

and 24 will gain work experience this year, qualifying them for jobs in ship-building, aviation, machine tools and other bottle neck industries. In foundries and forges, wood and sheetmetal, machine and radio shops, boys and girls are learning to work by working. How to present the picture of these job-bent youth in a way to attract and hold the interest of the public was the problem the Illinois NYA solved. Without sacrificing the professional touch, costs were necessarily kept at a minimum by commandeering the staff and youth for a large part of the production work.

Tell One Youth's Story

In order that the film would not be merely a series of disconnected scenes, a simple story of one typical NYA youth's experience was told. Against a background of defense industries needing workers, an inexperienced unemployed youth is introduced. Taking an industrial foreman's suggestion, the boy applies at an NYA work center. Before the camera, he goes through the initial procedures, passes a medical exam and takes the oath of allegiance. As a counsellor explains the program to him and other youth, fades take the audience to actual resident and work experience centers throughout Illinois. With the counsellor's words ". . . You will take your places among the 100,000 who found employment during the past 12 months through NYA experience . . . And in your hands the fate of the nation and of its way of life will be safe", the boy is inspired to start his NYA work experience.

A Good Commercial Short

Youth on the Industrial Front has all the qualities of a good commercial short. Burton Holmes Company of Chicago did all lab work. The Chicago NYA Symphony Orchestra provided special music arranged to fit the action.

No "actors," in the professional sense, were used in *Youth on the Industrial Front*. The "hero" is a 17-year-old boy who worked in the Chicago work experience center machine shop. The role was a "natural" for him because he had turned to the NYA for help after his high school graduation when he could not find a job. The counsellor, as well as the supervisor shown, are all members of the NYA administrative staff. Some 1500 youths on the Illinois NYA program worked, ate and played before the camera for this movie.

TRAINING FOR DEFENSE

Chicago Schools Explain Vocational Training Program in Pictures

● Portraying the operations of an all-out program of technical training for defense work—involving ten trade and technical schools throughout the city and, in some cases, a 24-hour classroom day—the Chicago Board of Education sponsored motion picture *Chicago Trains Men for National Defense*, is a highly effective presentation of how one city is helping to meet the nation's need for trained men. The film was produced by the Film Council of the Chicago Public Schools.

Through Superintendent William H. Johnson's Vocational Training Program, supervised by Assistant Superintendent Philip L. McNamee, thus far this year, 22,000 men have been trained for specific defense-industry jobs under the program. According to Lee R. Robins, Director of the Council, the great majority of these men have already been absorbed by defense industries—8,000 on the direct recommendation of their teachers, many others through contacts of their own.

The courses given are open to all men of workable age. There are no tuition fees or other costs for enrollees, since the entire expense is met by the Federal Government. Classes begin immediately after the close of the regular school day, continuing throughout the evening and into the night.

Subjects covered include aviation mechanics, automobile mechanics, electricity, foundry work, forge work, machine shop, mechanical drawing, sheet metal work, welding, pattern-making, lead burning (a process taught in no other public vocational school), blueprint reading, and tool and die design.

Learning by Doing

Training throughout is geared closely to the modern educational theory that the best teaching involves "Learning by Doing." Every operation is planned to duplicate actual industrial practice, avoiding always the waste-motion of purely "classroom practices." A motor, for example, is never "cut away" to demonstrate its inner workings; rather, it is torn down and rebuilt as it would be in the repair factory. Even the use of scale models is avoided wherever possible. Training films, selected from the "biggest school film library in the world," are used whenever the teacher feels there is real need for them.

In *Chicago Trains Men for National Defense*, the whole story of this training program in Chicago is presented simply, directly, graphically. Done in full color with accompanying narrator sound-track, the film makes especially liberal use of close-up sequences of men at work on a variety of tasks: thus, in the absence of a continuing human-interest narrative, the message is kept immediate and personal.

Two Major Uses Planned

Two major uses are planned for the film. It is being shown to commercial club, civic club and other business men's groups to stimulate a general interest in the program and to interest business men in employing graduates. In the first week during which the film was offered for bookings, eighty business groups were booked for showings, eighty other groups could not be accommodated.

A secondary objective — being pursued through showings before student and parent-teacher groups — is to interest prospective enrollees in the benefits of the training. Past enrollments have come from technical workers who have been away from their jobs and grown rusty of skill, from men who desire to rise above recent routine futureless tasks, and from high school and college graduates.

Emphasis in the filming was placed on complete coverage of the activities carried out in the ten participating schools. Hence, little

MAN THE MACHINES

Recruits in that army of men who operate the machine tools vital to American defense need training as much as our buck privates.

Films, like those in production for the Gisholt Machine Company, "Turret Lathes, Their Operation and Use," are doing that job faster. And see what a few exhibitors say about another Kodachrome production, the South Bend Lathe Works "How To Run A Lathe Film Series": "Excellent color; every detail is brought out clearly" . . . "Best visual aid pictures we have had" . . . "Excel as a teaching aid" . . . "The finest pictures in this line that I have seen" . . . "Without a doubt the best of its kind in its field."

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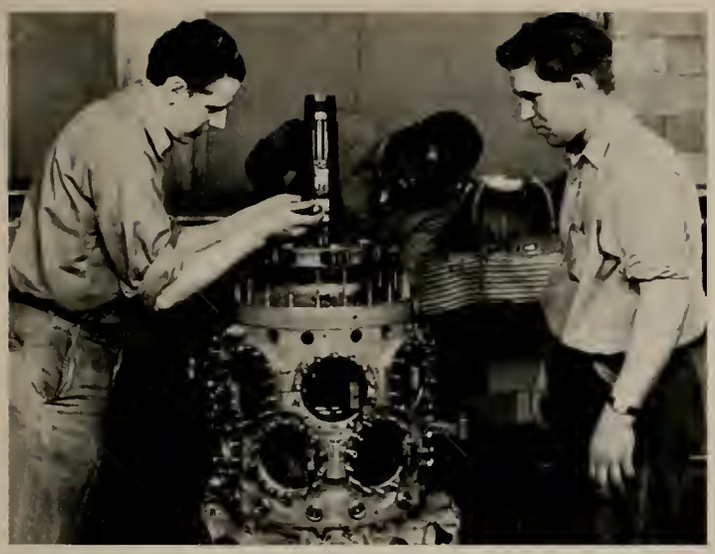

TRAINEES CHECKING FOR WEAR, a Pratt and Whitney Twin-Row Wasp, practically identical to the motor being built in the new Buick plant in Chicago.

space, even in a 35 minute motion picture, was left for narrative devices or other artistic or interest-getting effects. A simple direct technique is used throughout beginning with sequences to introduce leaders of the nation-wide program of which Chicago's effort is a part, presenting briefly each of Chicago's training centers, then presenting the work itself as it is done in these several schools. Sequences showing the advantages of skilled trade training to the individual and comparing the contribution of the factory worker with that of the Army draftee humanize and personalize the appeal to the prospective enrollee.

SHOWS RESULTS OF WORK

A final sequence pictures the various products of the skills in which enrollees are trained, as displayed during the past summer in a special exhibition at Soldiers' Field. This, in Mr. Robins' opinion, is of "inestimable value" in setting up high standards of workmanship: it stimulates men to do good work by showing them its outcomes. The frequently-used close-ups of "men at work," he believes, are more useful than any other teaching device for showing proper methods of intricate work and focusing student attention on details of technique.

Schools taking part in the work include: Lane, Crane, Harrison, Lindbloom, Phillips, Schurz, Tilden, Englewood, Austin and the new Chicago Vocational Training School.

NAVY FILM RELEASED

Released in late October by the Film Council is a new film called *Opportunity in the Navy*. Prepared in active cooperation with the Navy Department, this film is to be used primarily to encourage enrollments in Chicago's rapidly-expanding naval training program. Such expansion includes plans for the opening of Navy Pier as a training center for 10,000 enlisted naval trainees as aviation repair and maintenance men, machinists, metalsmiths, and for other specialized machine tasks. More than 1,000 enlisted men are now engaged in such training at the new Chicago Vocational Training School.

Electricity Slidefilms

♦ A new educational slidefilm Kitset on electricity has just been released for use in academic high schools, technical and vocational schools, CCC Camps and apprentice training classes, or wherever else basic instruction in electricity is desirable. Its most intensive use is expected to be in high school physics and general science courses. This visual instruction tool greatly aids the average man's understanding.

The set is made up of 12 slidefilms dealing with magnetism, static electricity, current electricity, the electric cell, the storage battery, electro-magnetism, the generator, alternating current, electric motors and electric meters. Various applications of electricity in the automobile, in the radio, etc., are demonstrated in the last two films.

Position Wanted

Young man wishes position with opportunity for advancement. Have ten years' experience with Industrial and Medical Films. Have done Camera Work, Editing, Cutting, Projection, Narrating and on Location in Charge of Crew. Have considerable equipment.

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1 subject on Centering & Layout
7 subjects on Bench Work
10 subjects on Shipbuilding
2 subjects on Action of Single Point Cutting Tools

AVAILABLE NOW

5 Subjects on Engine Lathe
1. Rough Turning Between Centers
2. Turning Work of Two Diameters
3. Cutting a Taper With the Compound Rest and With the Taper Attachment
4. Drilling, Boring and Reaming Work Held in Chuck
5. Cutting an External National Fine Thread

3 Subjects on Vertical Boring Mill
1. Rough Facing, Turning and Drilling on a Vertical Turret Lathe
2. Rough Facing and Boring Turning a Shoulder on a Vertical Turret Lathe
3. Facing, Turning, Boring Grooving, Chamfering on a Vertical Turret Lathe Using Two Heads

5 Subjects on Milling Machine
A. The Milling Machine
1. Cutting Keyways
2. Straddle and Surface Milling to Close Tolerances
3. Straddle Milling
4. Plain Indexing and Cutting a Spur Gear

5 Subjects on Precision Measurement
1. Steel Scale
2. Micrometer
3. Fixed Gages
4. Vernier Scale
5. Height Gages and Standard Indicators

(Release dates to be announced as additional reels are completed.)
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Castle Films, Inc. (N. Y., Chicago & San Francisco) or your sound projector representative or dealer

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For listings on this page address inquiries to Service Bureau of Business Screen, 20 N. Wacker, Chicago.

BUSINESS SCREEN'S INDEX OF PRODUCTION

● THE INDUSTRIAL PRODUCER'S outstanding recent contributions to national defense training, to both army and navy training materials and for the general public and industrial relations uses of industry show how well the industry has adapted itself to the present era.

A growing realization that films possess the power to make understood the problems which industry faces as a result of curtailed and diverted production lines is noticeable in agency circles. Present advertising copy, written to turn away sales from an already oversold dealer field, can hardly accomplish any lasting public relations goods. The story must be told *completely* and it should be told *only* to those customers in whom the dealer and, in turn, the manufacturer is interested.

Because films can do this job better than any other medium, because they have the power (as demonstrated in the Hotpoint story which is a feature of this issue) to bring crowds to the dealer's doorstep for such a message, they should be used more widely and with greater importance than ever before in 1942. Understanding that the *Job of Training and Selling for Tomorrow's Post War Markets* is of primary importance to all industry, the film producer will be ready to serve a growing clientele. That he must serve honestly and efficiently goes without saying.

Kind Words For a Public Utility

It is a stirring story which the Southern New England Telephone Company tells in its new sound motion picture *Connecticut Answers*. The film shows vividly how the whole state is laboring to speed defense production. It shows also that in Connecticut we have something that is well worth defending. Human activity and natural beauty are skillfully blended in a fast-moving series of pictorial shots.

The film is frankly propaganda and is labeled as such. The telephone company points out quite properly that telephone service is vital to defense production. It has a right to be proud of the fact that it has been able to adjust that service so that it fits in with tremendous industrial expansion. The company is trying to keep its employees aware of the importance of the work they are doing. The film shows them doing more than their bit for the defense program.

This strikes us as wholly legitimate public relations activity. The telephone company is a monopoly and can, at such times, be arbitrary. But when we see such a film as *Connecticut Answers*, we realize that the telephone is just about as important to the country as the arteries are to the body. We shall try, from now on, not to go to pieces when we very occasionally get a wrong number. —*Danbury (Conn.) News-Times.*

Editor's Note: Films continue to receive a good share of favorable editorial comment on their useful role in the nation's business. If you see items like this in your local paper, clip them and forward to BUSINESS SCREEN.

MR. PRODUCER —
MR. USER — ✓
If your product is for 16mm release, check these facilities for studio or location

- Direct 16mm Recording
- Re-recording — 16 to 16 — 35 to 16 — 16 to 35—Sync Transcription to 16 Film
- Sync Precision 16 Professional Camera
- Interlock 16 Sound to any 35 Camera for Sync Shooting
- 16 Sync Playback
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INCORPORATED
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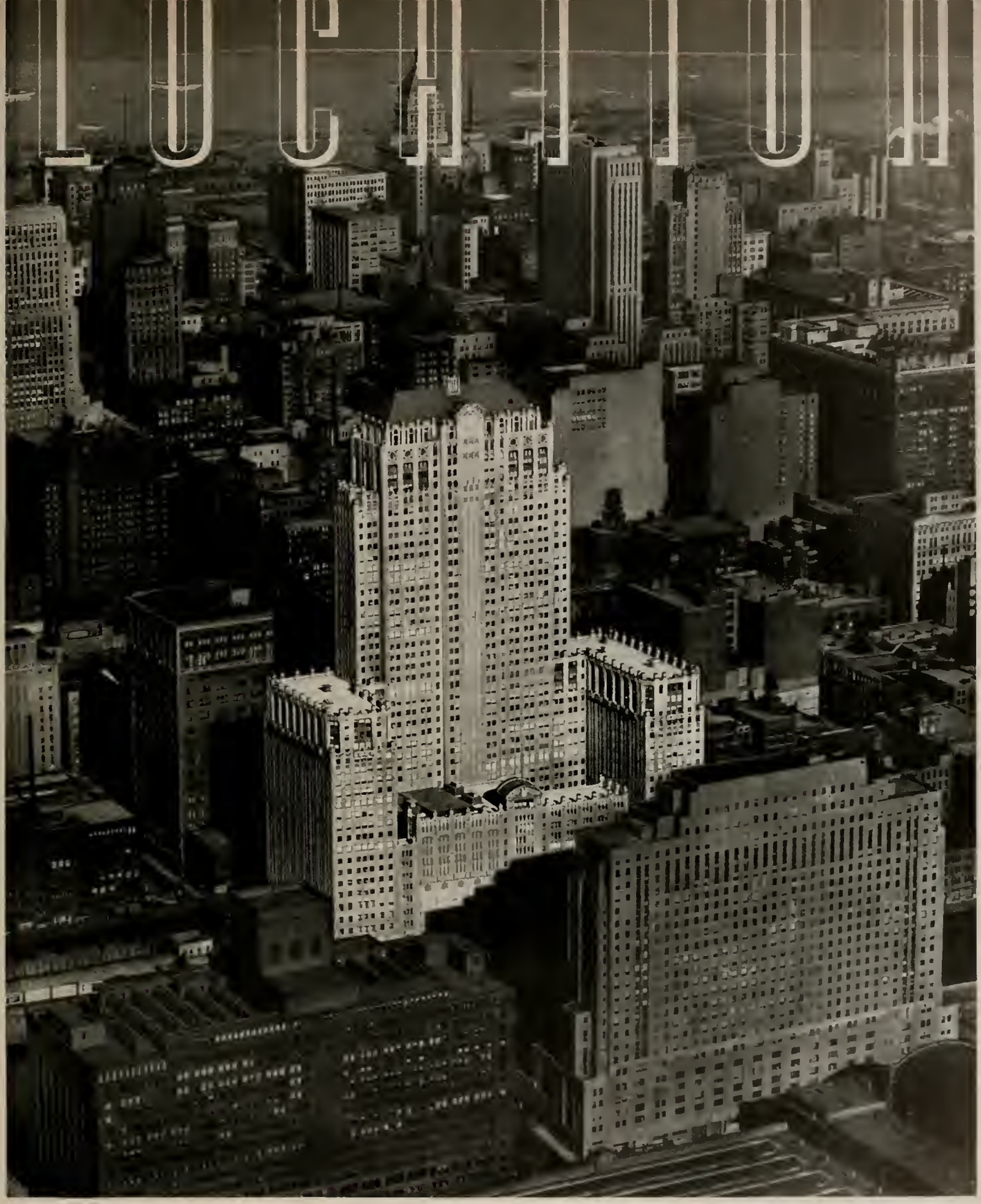
OTHER PRODUCTION SOURCES

AUDIO PRODUCTIONS, INC., 35-11 35th Ave., Long Island City, N. Y.
ADVERTI-FILMS, INC., Hollywood, Calif.
B. K. BLAKE, INC., RKO Bldg., New York City.
BURTON HOLMES FILMS, INC., 7510 Ashland Avenue, Chicago, Illinois.
CARAVEL FILMS, INC., 730 Fifth Avenue, New York City.
CASTLE FILMS, INC. Offices in Rockefeller Center, N. Y. Also Chicago and San Francisco.
JAM HANDY PICTURE SERVICE. Offices in Chicago, Detroit, New York, Hollywood, Wilmington and Dayton.
LOUCKS & NORLING STUDIOS, 245 West 55th Street, New York City.



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Address all inquiries to the Office of the President, Mr. J. C. Thompson

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Local and regional facilities for the showing of commercial film programs

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EXHIBITORS OF 16MM. INDUSTRIAL AND PUBLIC RELATIONS FILMS.
56 exchanges serving 250 communities in the Western Trading Area.
Regional offices
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and the States of Missouri, Illinois, and Arkansas
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EXPERIENCED COMMERCIAL DISTRIBUTOR
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TERRITORY { KANSAS and WESTERN HALF MISSOURI and ADJOINING TERRITORY
NOW HANDLING COMMERCIAL FILMS for several National Manufacturers. Personal contact with over 100 roadshow operators enables us to give personal supervision. Our mailing lists over 2,000 Schools and Colleges. Twelve years' experience as Motion Picture Distributors.

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16MM & 35MM motion picture projection service. Arrange club, school, church showings, supply equipment and operators. Full responsibility, one-time or long runs in New York, New Jersey, and Connecticut. Continuous projection and sound-slide film service. Have largest local list of theatrical outlets for top quality industrial films.
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Middle West Rural Residents See Our Programs
Weekly
We can show YOUR INDUSTRIAL FILM to this
Audience
RATES ON APPLICATION
TWYMAN FILMS, Inc.
Dayton, Ohio

SPACE IN THIS DIRECTORY
For information concerning listings in this geographical index, address Business Screen, 20 North Wacker Drive, Chicago. Rates for service sent on request to responsible projection operators.

FILM INDEX

Brief notes on current films now in use for commercial and educational purposes, including those recently announced.

Aircraft Production
Title: "Curtiss-Wright Answers the Call for Quantity." *Subject*: How this producer's production schedule is being "stepped up" for defense. *Sponsor*: Curtiss-Wright, Inc. *Comment*: A sound motion picture available to miscellaneous business men's groups.

Baking (Sales Education)
Title: "Retail Selling." *Subject*: How to sell bakery goods. *Sponsor*: Standard Brands, Inc., makers of Fleischman's yeast. *Comment*: A sound motion picture featuring the sponsor's bakery merchandising consultant, Alice Dowling; shown to groups of bakers and salespeople.

Banking
Title: "The Story of a Check." *Subject*: The journey a check takes from the time it is drawn until it is paid by the bank and returned to the depositor. *Comment*: A motion picture offered for showings to groups of bank employees.

Bottling Industry
Title: "Bringing Them Back to Buy." *Subject*: The returnable beverage bottle as an important business-getter for the grocery trade. *Sponsor*: The Owens-Illinois Glass Company. *Comment*: Dramatizes the results of two recent surveys on the returnable beverage bottle, as made by the Home Makers Guild of America. A talking picture.

Food Industry
Title: "Coffee, the Pride of Columbia." *Subject*: Growing and processing of coffee—from seed to packaging. *Sponsor*: Atlantic and Pacific Tea Company. *Comment*: Motion pictures in technicolor for general consumer audiences and school uses.

Furniture Industry
Title: "American Walnut." *Subject*: Historical background, present manufacturing use of walnut woods. *Sponsor*: American Walnut Manufacturer's Association. *Comment*: A new color and sound motion picture available for free showing by interested groups.

Garment Making
Subject: Operation and use of an automatic spreading machine produced by the sponsor. *Sponsor*: Cutting Room Appliances Corporation. *Comment*: A 16mm. motion picture available to interested manufacturers and garment-makers' convention groups. Machine is shown in operation in garment factories of various types, handling materials ranging from 36-inch cottons to 60-inch woolens and 600-pound canvas.

Glass Making
Title: "Blow Pipes." *Subject*: Outlines glass manufacturing processes. *Sponsor*: Libbey Glass Company of Toledo, Ohio. *Comment*: A technicolor motion picture being shown as an educational feature before convention and club groups.

Industrial Products
Title: "Keep 'Em Rolling." *Subject*: The manufacture of bearings. *Sponsor*: Timken Roller Bearing Company. *Comment*: A motion picture being shown to Timken distributor groups.

Insurance
Title: "A Plan for Americans." *Subject*: Welfare. *Sponsor*: The Welfare Division of Metropolitan Life Insurance Company.

Oil and Gasoline
Subject: Endurance tests for motor oils. *Sponsor*: Continental Oil Company. *Comment*: Out-of door showings at major oil stations selling sponsor's products. A motion picture relating story of recent road tests given Conoco's Nth motor oil under supervision of Professor H. M. Jackson of Purdue University.

Poultry Production
Title: "Give Eggs a Break," and "Your Chicken Dinner." *Subject*: The 'how' of egg and poultry production on New England farms, plus a presentation of a variety of ways of preparing both for the table. *Sponsor*: The Maine Fresh Egg Institute. *Comment*: Paired motion pictures in color being shown to farmer groups.

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with POST 16mm Sound Films!
Many new features and shorts. Popular Hollywood stars. Wide variety of subject matter. Illustrated 1942 Catalog sent on request. Write today!
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TRADE FIBERBILT MARK SHIPPING CASE
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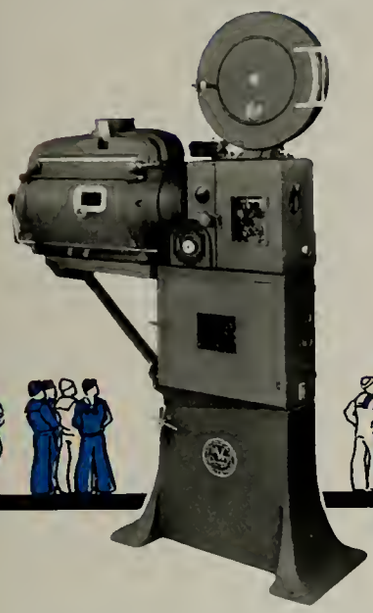
ACROSS THE NATION OR —TO THE NEXT TOWN
You tell us where. We'll deliver the goods—film, equipment and promotion material—at passenger-train speed. Low, economical rates. For service, just phone.
—And—
For *super-speed* use *AIR EXPRESS*
3 miles a minute.
RAILWAY EXPRESS AGENCY INC.
NATION-WIDE RAIL-AIR SERVICE

DeVRY

FROM HAWAII TO NEWFOUNDLAND

So that the men who serve in the distant outposts of our nation's first line of defense may enjoy the same high-quality of film entertainment that has made America's cinema theatres the world's finest, the latest in DeVry heavy-duty professional dual theatre projection equipment is being installed in many of the Navy's far-flung bases from the distant Pacific isles to the shores of Newfoundland.



**In addition to the DeVry 35mm projectors aboard our Navy's fighting craft, DeVry dual (theatre-type) heavy duty projectors including high-fidelity co-ordinated sound systems, are now being installed in many shore bases.*

THE FINEST THEATRE PROJECTION

Here is 35mm theatre sound projection at its best! This DeVry Heavy Duty Professional Theatre Projector is built to withstand punishment; from the torrid heat of the tropics to the frigid cold of the Arctic; its rugged endurance assures constant, theatre-quality performance. Features: Heavy Duty Interchangeable Intermittent System; Patented Silent Chain Drive Mechanism; Built-in Sound Head with Rotary Stabilizer; DeVry Patented External Framing Device Synchronized with Shutter; Automatic Picture and Sound Change-Over for Dual Projector Operation. Dust-Proof Case, Rigid Base, etc.

FOR INDUSTRY, TRAINING AND SCHOOLS SPECIFY DEVRY 16MM EQUIPMENT

The same superior craftsmanship and all-around performance quality that has made DeVry the preferred choice in theatre showmanship is also found in DeVry 16mm sound projection for industry, vocational training and the schools. Sturdy, rugged and dependable, yet easy-to-carry because they are especially designed for portable use, DeVry "Interpreter" and "Q" Series Projectors are specified by leading industrial and educational users who want the finest in 16mm showmanship and trouble-free operation.

DeVry "QR-12" 16mm Sound Projector

Let DeVry serve all your film needs

WITH THESE FEATURED PRODUCTS AND SERVICES!

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DeVry Automatic 35mm Cameras are ideal for all industrial uses. High-speed models are adaptable for many purposes. Shown is DeVry 35mm 'Magic Eye' with electromagnetic shutter release attachment for special inspection work. Other models available for motion study, industrial training, production records, etc.

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Increase Life of Films by Save-Kote Process!

Send us your films for special processing treatment: improves projection, preserves films, protects against scratches, dirt, dust, wear and climate, etc. Either black and white or color films. Costs but a fraction of a cent per foot.

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To prove Save-Kote is all we say it is we'll process 400 feet absolutely free. Send yours today—no obligation whatsoever.

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To those who have shared the vision—

— the vision of national acceptance — acceptance of the simple idea that pictures make things plain — that all things may be made more understandable — that all tasks may be made easier to learn by seeing through the eyes of the cinema the picture that the camera takes and the projector vividly throws lighted and living upon the screen.

The Time Has Come — The time of opportunity, and with it, the time of obligation, to do what only our instruments can do to expedite training in national defense, to perfect the distribution of goods and services, to improve industrial relations and public relations by establishing instantaneous appreciation of all that needs to be more clearly understood.

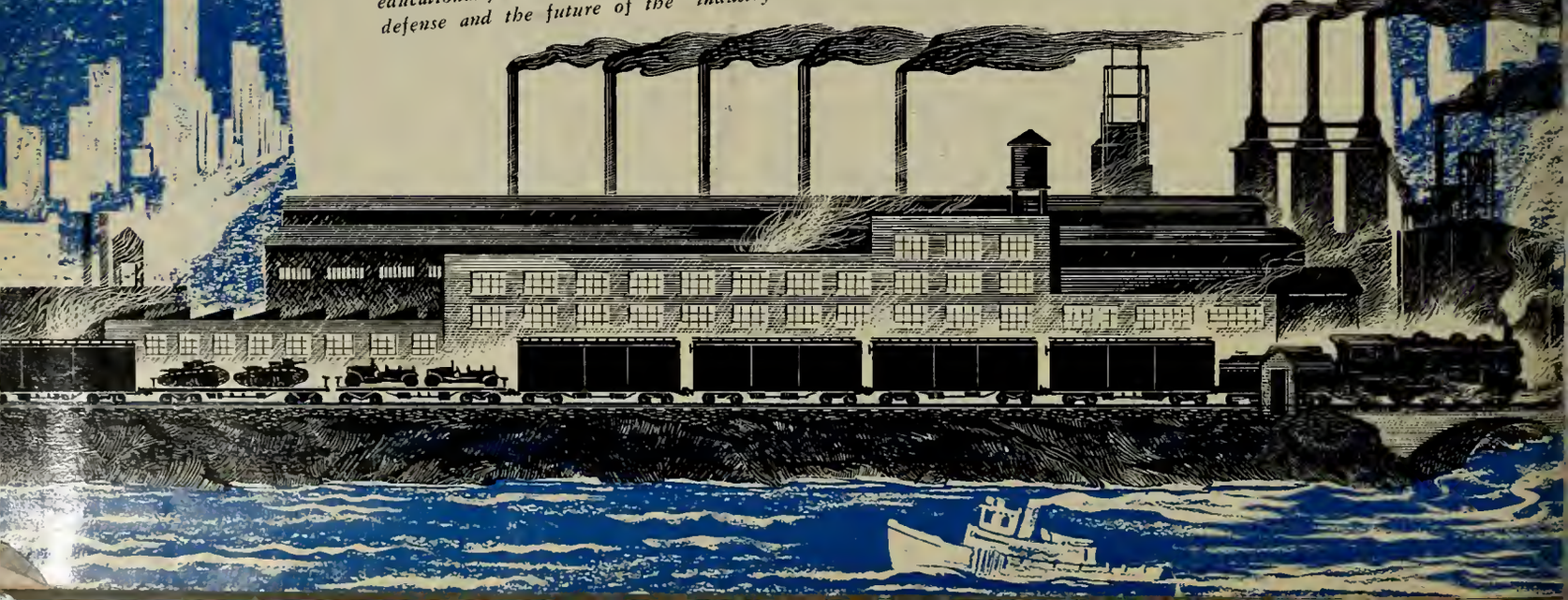
Let Us Make Good — let us make *good* pictures ☆ Let us make good our promises or reduce them to promises that we can make good ☆ Let us strictly confine all pretenses to the stage floor ☆ Let us keep within the scope of our qualified experience ☆ Let us do only those things which we can do truly well ☆ Let us undertake only those responsibilities which we can carry competently.

Let Us Co-operate in a tribute to our medium-of-vision — a tribute which can be rendered only by good films economically produced in the spirit of integrity, dependability and real craftsmanship.

Jamison Handy

THE CLEVELAND PUBLIC LIBRARY

Addressed to all producers of commercial and educational films in the interests of national defense and the future of the "industry"



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